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EDWIN FORREST.

March 9 Marks the One Hundredth Anniversary of His Birth.



## THE MATINEE GIRL



**A** LEAF from Mrs. Leslie Carter's autobiography is sure to be interesting, and the Matinee Girl was charmed with the peep she had into that slowly progressing book. Here are a few glimpses she purloined for you:

One chapter bears the title, "My First Meeting with Booth." "I was born just outside of Lexington, Ky., in a quaint old house that stood, and still stands, in the dearest garden in the world," so the chapter runs. "The dearest garden in the world it was to me because each leaf breathes a romance and awakens a memory. General Sheridan, that noble gentleman whom all Americans love, and who after my father died was dad—father to both my brother and myself—planted the tall white rose bushes which make in themselves a gateway for the long, narrow path that winds its way through the myriads of flowers. When a child my garden was my world and my flowers were my friends. To them I went with all my joys and sorrows. I remember going to them often and with tears streaming down my face talking to them as though they had been men and women. Even then I had dramatic instincts which I gave vent to whenever my brother and his friends dared to trespass within the bounds of my garden, which I considered my world, and mine alone."

"I never went to school, but received my education from a governess who had been with my mother for many years. I loved her dearly and she took a keen and unusual interest in me, and in consequence of this I absorbed more knowledge than most children of my age could boast of. Miss C. in hours of recreation used often to read me Shakespeare. She was deeply interested in the stage as a means of expressing the finer emotions, and even now I remember the anecdotes she told me of Booth and Barrett. She had known Mr. Booth himself, and she took as much pleasure in telling me of his characteristics as I did in hearing them."

"By degrees I grew to know more and more about him, and before long I came to consider this great man, whom I had never seen, my friend. Fancy my delight when I learned that before many days Mr. Booth would appear in Lexington. I realized that the idea of me at my age going to the theatre would promptly be labeled ridiculous by my mother, and even by Miss C. herself. So I kept my peace, but, meanwhile, I laid plans and plans. I had made up my mind that I would see Mr. Booth act, and I did."

"It was a day of great excitement in our house the day that Booth played in Lexington—a gala day for the town itself. People had talked and dreamed of it days before the opening, and there was not a ticket to be had for love nor money. I had learned this disheartening fact, which accounts for my behavior, that caused such alarm to the family. I must go to the theatre and buy the ticket myself. There was no one I could trust; and, furthermore, if I wanted to be sure of admission I must go early; so shortly after the sun had risen on the morning of this glad day I was up and dressed and gone, leaving no word behind me. I walked from our house to Lexington, looking behind me at every step, fearing that I should be followed; and fancy my disappointment and my tears when I arrived at the theatre only to find that there was not a seat to be had. My first impulse was to turn and retrace my steps homeward, but 'Fools rush in where angels fear to tread.' I made up my mind to discover where the stage door of the theatre was and to station myself there until Mr. Booth himself arrived. I found the door, and there I waited for many weary hours holding tightly in my hand a bunch of flowers I had picked early in the morning from my garden."

"At last he came, and with quivering hands I offered my token of admiration. He took my flowers and kindly asked me if I intended seeing his performance. In bated breath I told him my dilemma."

"Would you not like to come and sit on the stage?" he said. "You may if you are very quiet." I accepted with tears of joy in my eyes. I sat on a chair in the wings and watched the play from beginning to end open-mouthed. It was my first experience in a theatre. Mr. Booth took me home himself when the play was over. I slept all the way, they told me afterward, much to my chagrin."

Clara Morris, after spending two weeks in town rehearsing her drama, The Indiscretion of Truth, has returned to Riverdale-on-the-Hudson. Her stumbling block, she said, was the finding a leading man equal to the demands of an extremely complex part, and upon the unfortunate collapse of H. J. Morgan, who had assumed the role, she retired for the time in discouragement.

Miss Morris' literary work is occupying most of her waking hours, and, she declares, part of her sleeping ones, for plots form and grow in dreams. Her next book will be "The Life of a Star." After that will be published "Dressing Room Receptions," in which she will recall visits to her behind the scenes by some of the world's great artists. Her last book she has designed to be the most intimate of the delightful series. She will give it the title, "Letters to an Actress," and the autographed collection will be a treat-

ure of garnered thought of the great in many professions and of no profession.

James Neill, who headed for several years one of the best stock companies west of Pittsburgh, told the Matinee Girl the story of the Elsie Janis debut.

"It was on Christmas Eve, 1907," he said, "and I had a stock company in Cincinnati. A vivacious woman called on me several times and her air of conviction interested me. She said she had a little girl who would become one of the best child-actresses on the stage if she ever got her chance. 'She has had some experience in amateur theatricals, but not enough to spoil her,' she said. When the opportunity came I sent for her and she brought a bright-eyed youngster to see me."

"Seeing the radiant-faced tot I shared the mother's conviction and offered to let the little one play Cain in The Charity Ball. If memory serves me well she wasn't anxious for the engagement; in fact, she pouted because appearing at the theatre would interfere with Santa Claus' visit. Edith Chapman happened to remember just then that she had heard that Santa Claus wouldn't arrive in the neighborhood until five next morning and I secured my child-actress. She smiled again, accepted the part and played it very well. She was Elsie Buerbower then."

What tricks ambition plays us! Ethel Barrymore saw nothing in the twinkle of first-stardom compared with the twinkle of a dancer's heels. The time was when Bonnie Maginn, the music hall dancer, was the chief object of Miss Barrymore's admiration.

"Tear dramas could go aside," she said, "if I could only dance like Bonnie Maginn."

When I see a Miss Fuss, even though I face her in the mirror, I am reminded of Otis Harlan's line in The Vanderbilt Cup, "I am as busy as the devil, but I don't know what about."

And now there arises some one who declares she knows the secret of Lillian Russell's reduction of the too, too solid. "It is very simple," the expert says, "a hand bath of a mixture of alcohol, iodine and camphor, in the proportion of a quart of alcohol to a dime's worth of iodine and a dime's worth of camphor, every day."

We seldom see pretty Mrs. Eugene Lewis, fondly remembered as Amy Busby, about the theatres. She says she enjoys her apartment at the Osborne more than any playhouse, and the canopy over her baby's crib is lovelier to her than the handsomest drop curtain painted by the greatest scenic painter in the world. "Laurels are good, but a happy home life is better," she says.

In Daniel V. Arthur's office is a monument to the sagacity and worldly acumen of Augustus Thomas. It is a deep-seated, softly cushioned chair of fragrant leather, resting in which a tired man is disinclined to ever rise again. The chair was built upon working plans drawn by Gus Thomas when he was dramatizing The Education of Mr. Pipp.

"When you get a sucker into the office and want to trim him," he remarked in fatherly counsel to D. V., "you must make him comfortable. Get him into something soft and yielding, never on a straight-backed chair that makes him plot how to get away. Push him gently into something like this."

He drew the plans, a Fifth Avenue firm executed them, the repose-inducer was delivered, and that is the reason why, when the chair isn't hidden behind a screen, nobody ever leaves the Arthur office.

Miss Marie Cahill says the Baltimore cab and the Baltimore nags are the worst in the United States. A typical Baltimore livery horse, she asserts, is the original rag and bone and hank of hair afterward adapted by Kipling. One afternoon while playing in the Mount City she ordered a carriage and one for a drive. When the ramshackle conveyance attached to a Maryland Rosinante appeared at the door of her hotel, Miss Cahill made some incisive observations to the carriage starter.

"But, miss, that carriage has just been done up," he protested.

"And so," returned Miss Cahill, "has the horse."

Her country place at Avon, N. J., is superintended by a former bill-poster, named Pete, of whom Miss Cahill and her husband are very fond, and who proves his long-time devotion to them by superintending them as well as the farm. Their neighbors, Mr. and Mrs. Edwin Milton Royle, have a small daughter to whom the Arthurs lay claim almost equal to that of the parental Royles. The four sit in solemn conclave on all questions of Josephine's dress and diet. Mr. Arthur wanted to buy a Jersey cow for Miss Josephine's exclusive service. Mr. Royle was opposed. Mrs. Royle was neutral. It was Miss Cahill who cast the deciding vote.

"But, suppose we did," she said, "Pete would curdy the cow and milk the horse."

THE MATINEE GIRL.

## A THEATRE FIRE.

Late on the evening of Feb. 28, when the Grand Opera House at Williamsburg, Pa., was crowded with an audience gathered to witness a stereopticon exhibition, the gasoline tank used for lighting the building exploded with terrible effect. The fiery liquid set fire to the clothes of men and women, igniting the frame building simultaneously at many places. There was only one main exit. In the distracted rush of the crowd for the open air a score of people were thrown down and trampled upon by the frantic mob. All of the twenty whose names it was impossible to ascertain on account of the confusion were severely injured. Four of the victims, young girls, are reported to be dying. The little playhouse and two adjoining buildings were destroyed, with a loss approximating \$25,000, partly covered by insurance.

## CAR CONDUCTOR PLAYWRIGHT.

Frank Hanna, an Ohio street car conductor, may soon come into public notice as a playwright. He began writing on the village paper at Brookville, Ky., and in Louisville, which was formerly his home, a number of his clever compositions were produced by amateur companies. A play to which he is now giving the final touches has been reviewed by the critic of a large New York publishing firm so favorably that he expects to sell the manuscript upon completion. The scenes are laid in the mountains of Breathitt County, Kentucky, a district with which the author is personally familiar. Mr. Hanna insists that a car conductor has most exceptional opportunities for studying human nature.

## JOHN S. LINDSAY.



John S. Lindsay, a noted theatrical figure in the South and West and author of "The Mormons and the Theatre," died of heart failure on Feb. 22 at his home, in Salt Lake City. The decline which led to his death began about two months ago. He is survived by a widow and six daughters.

John S. Lindsay was born in Liverpool, England, on November 11, 1840, of Mormon parentage. In 1851 the family moved to America, the elder Lindsay for some eight years preaching the Mormon gospel in and about the city of St. Louis. The entire household crossed the plains to Zion City in 1859. John, then nineteen years of age, delighting his fellow travelers with readings and recitations from Shakespeare and Schiller. In Salt Lake City he so distinguished himself in various amateur performances that President Brigham Young in 1863 gave him a place in the new Salt Lake Theatre stock company, a church organization, conducted for the entertainment and education of the Latter Day Saints. During the first year of his professional career his talents attracted such attention as displayed in minor roles that he was made a leading member of the cast. While still in his initial season he made one of the greatest hits of his entire life as the King in Hamlet. For thirteen years, until 1873, when the growing popularity of combination attractions caused the stock organization to be practically disbanded, Lindsay appeared almost uninterruptedly as leading "heavy," making a short trip to Virginia City, thence to California and back again in 1874. From that time forward till 1882, when the remnant of the stock company was definitely abolished, Mr. Lindsay appeared in many productions, often under his own management. During about this same period he acted as leading man with Daniel Bandman for several seasons, later supporting George C. Melles and various other contemporary stars. In the middle eighties John S. Lindsay began touring with his own companies in classic and romantic repertoire, continuing actively in the business until shortly before his death. Within the past three months he had organized a company, expecting shortly to go on tour. His book, a painstaking and entertaining record of the great Mormon playhouse, appeared in 1906.

Mr. Lindsay had a splendid physique and a voice wonderfully powerful and resonant, thus being particularly fitted for classic and Shakespearean interpretations. Although he left the Mormon Church some twenty years ago, he always devoted much of his time to playing the Zionist communities, in which his popularity never abated. He naturally played parts without number, but his favorite impersonations were such roles as Jack Cade, Virginia, Ingomar, Othello, Richelieu and Shylock. One of the boasts of his life was that he had helped train Maude Adams and Blanche Bates, both of whom were members of his companies when still very young to the profession. Although little known in the East, the decease of John S. Lindsay signals the disappearance of the old school tragedian, as he lived and performed west of the Mississippi.

Funeral services were appropriately held in the old Salt Lake Theatre, the pit and two of the large circles being entirely filled with the crowd of friends and admirers. The arrangements were under the auspices of the Knights of Pythias, an organization of which he was a staunch member. Speeches were made by prominent men of various denominations, all testifying to the abilities and sterling virtues of the deceased. Phil Margetta and David McKensie, two of his comrades in the early days, delivered eulogies with notable feeling. Interment was made in the City Cemetery, and by the merest coincidence Mr. Lindsay lies within a few feet of his old friend, Annie Lockhart, the popular comedienne, who died in 1889.

## PATIENCE BY OPERA PUPILS.

On Monday evening, Feb. 28, Madame Ogden Crane presented her students to the public at Carnegie Lyceum in the bright little opera, Patience, an old favorite, and the choice proved a happy one. The whole performance was very creditable, the costumes pretty and the scenery effective. While parts of the opera dragged, as performances professional and amateur will sometimes do, other parts were sufficiently fresh and dainty to more than compensate for the deficiencies. The voices of the choruses, especially the men's, were good and showed careful training. Nanette Willoughby was piquant and fascinating as Patience, though her voice was not always true. Edith Todd has a charming personality and in her specialties of song and dance was graceful and pleasing. Anna Borgfeldt made an entertaining Lady Jane and has an excellent voice. Lady Angela was well taken by Lillian Vetter, who sang her lines with ease and in good voice. Ruth Skinner and Minerva Vanderbilt completed the lady sisters of the love-sick twenty. William Rhodes Brandon, Colonel Calverley, acts well and has an unusually good voice, a combination which gives good promise. Edward Ross McElrath was not so satisfactory as the Major. Armond Heymann's natural spontaneity was hindered by a try-to-remember-my-lines air, which he will doubtless overcome, and he has many of the instincts of the born comedian and a good voice. Alfred Harry presented a Fauntleroy type of Archibald that was sprightly and telling. But away ahead of the others in the cast in technique, skill and ease of acting was Raymond Gould Crane, who as Reginald Bunthorne gave a performance worthy of the professional stage.

Madame Crane could give no better proof of the excellence of her methods and training than by her own voice, which is excellent. She sang Smedberg's "Fulfillment" between acts one and two, and was heartily greeted and encored.

## A BISHOP ON WOMAN'S JUDGMENT.

On Feb. 25, the eve of Sarah Bernhardt's appearance in Camille at Omaha, Bishop Scannel, of the Catholic Church, issued a pastoral warning all Roman Catholics to beware of immoral plays. He insisted it was the duty of fathers of families to attend performances and pass judgment upon them. "Fathers cannot safely relinquish this duty to their wives, for many women allow themselves to be swayed in this matter by extraneous considerations."

## REFLECTIONS

Mary Tierney, mother of John T. Tierney, died at Baltimore, Md., on Feb. 12.

Josephine Sherwood is to produce A Midsummer Night's Dream for the Wells College senior class this Spring. The play will be given out of doors during commencement season.

W. A. Brady is negotiating for the American rights to Michael Morton's farce, The Little Stranger, produced in London a couple of weeks ago.

The final matinee to be given by the American Academy of Dramatic Arts this season will take place at the Empire Theatre next Thursday, March 8, when The Uhlans, a five-act drama of the Franco-Prussian War, by Tola Dorian, will be produced for the first time in English. The graduation exercises of the Academy will take place on Thursday afternoon, March 15, at three o'clock, at the Empire Theatre.

John O. Hewett has just completed a four-act romantic comedy-drama, entitled Even as You and I, with scenes laid in Austria and an imaginary kingdom of Barataria.

Ann Steele, dramatic critic of the Philadelphia Public Ledger and a well-known writer on dramatic topics, has severed his connection with that newspaper and will devote his entire time in the future to playwriting and literary work. Mr. Steele has enough of this work in hand to keep him engaged for at least two years.

Carrie De Mar is to star next season in Mamma's Pappas, a musical farce version of the German original of Turned Up.

Jerome K. Jerome and Charles Battell Loomis will give humorous recitals from their own writings at Mendelssohn Hall on March 17.

Ethel Fuller opened with Thomas Jefferson March 4 in the Middle West in her old part of Gretchen. During the summer months she will be seen with her own company at West End Heights, St. Louis, Mo.

King for a Day, John Philip Sousa's and Harry P. Smith's opera, will be produced at Springfield, Mass., on March 28.

Grace Elliston has resumed her role in The Lion and the Mouse after a brief absence from the cast, owing to illness.

Mrs. Jane Maudlin Feigl's new play, The Girl Patay, will have its premiere at New Haven on March 17.

Alice Kaiser, the well-known dramatic agent, sailed for Europe Thursday, March 1, by the America. Miss Kaiser will visit London, Paris, Berlin, Vienna and other cities, and take in the whole European theatrical market. Besides seeing the clients she represents in this country, these include Sir Gilbert Parker, Henry Arthur Jones, Maurice Hewlett, A. E. W. Mason, Madeleine Lucette Ryley, Maurice Maeterlinck, Gerhart Hauptmann and others. Miss Kaiser expects to be abroad four weeks.

Max W. Hilderbrandt, a musician in the orchestra of the Garrick Theatre, was arrested on Feb. 28, complaint having been made by Edna Wallace Hopper that the man had caused persistent annoyance by following her and writing to her. Some three or four years since Hilderbrandt was sentenced and served time for practically the same offense. It is said that some of his recent letters have been of a threatening nature. At a hearing Thursday he gave bonds to cease annoying Miss Hopper.

Henry White, J. Austin Fynes and Meyer Nusbaum are named as the directors of the International Amusement and Realty Company, of New York City, in articles of incorporation filed in Albany on Feb. 28.

Wadsworth Harris, who is now playing prominent roles with Madame Modjeska's company, was invited to give a series of Shakespearean readings at the Sherman Indian School, Riverside, Cal., on Feb. 11.

As a result of The Clansman, Mr. Klair, a member of the Kentucky Legislature, has introduced a bill making it unlawful to present "any play that is based upon the antagonism alleged formerly to exist between master and slave, or that excites race prejudice." A fine of \$100 to \$500 or imprisonment from one to three months is the penalty for a violation of this law.

Florence Gale has signed contracts with George Kenney and A. H. Westfall whereby she will appear under their exclusive management for a term of years, appearing next September in a new play.

## MRS. FISKE AND THE MANHATTAN COMPANY.

Mrs. Fiske in Leah Kleeschna, supported by the Manhattan company, continues wherever she appears to afford the dramatic treat of the season. She played on Washington's Birthday at Columbus, O., giving two performances at the Empire Theatre, which was twice crowded to its utmost capacity, this being her first appearance in that city in three years.

Mrs. Fiske having been excluded from Indianapolis by Trust control of the theatres of that city for years, her appearance at what is known as the "German House," a large, hall-like auditorium, with a stage and its accessories, owned by German societies of the city, was an unusual event. This appearance of Mrs. Fiske was the first of an independent in Indianapolis since the present state of theatrical affairs began, and the city rose to the occasion with enthusiasm, her audiences being the most brilliant noted in Indianapolis this season and including pilgrims from Shelbyville, Newcastle, Marion and other Indiana towns.

Mrs. Fiske's recent appearance at Piqua, O., where attractions of the first magnitude are seldom or never seen, was an event for the whole locality.

The theatre in Dayton is controlled by the Theatrical Trust and on that account Mrs. Fiske for several seasons has been prevented from appearing in that city. The engagement for Mrs. Fiske was therefore arranged at May's Opera House, Piqua, as the nearest available point to Dayton, for Wednesday, Feb. 21. Piqua is about thirty miles from Dayton. The Piqua Daily Call of Thursday, Feb. 22, gave the following description of the event:

"All this section of Ohio was represented. The desire to see one of the world's greatest artists was by no means limited to Piqua. Dayton, Lima and Urbana on the east and Greenville and Union City on the west became for the nonce suburbs of Piqua. Parties came traveling in special cars from all these towns and those between. Dayton sent a delegation of 150 in three cars. Troy had 200 and 200 came down from Sidney in four cars. Covington was represented by 100 and there was a party from Eaton, coming via Dayton. Such an audience had never been gathered in May's Opera House since the opening. All records for the house were broken, and, furthermore, the audience was made up for the most part of the very best people of this section of the State."

## A NOVEL CLAIM FOR DAMAGES.

Madame Augusta Renard, an opera singer, recently brought a singular libel suit against the Carl Rosa Opera company in England. During the summer season of 1904 she fell ill while on tour and in accordance with the terms of her contract her engagement was terminated by the management. After she had ceased to sing her name appeared on the posters. Madame Renard considered this action to constitute a libel, because it led the public to believe she had assented to the use of her name when she had no intention of performing. As soon as she began proceedings for an injunction, however, the defendants removed her name. The presiding justice took the ground that no injury had been done, since the statement in the posters was not defamatory and since the public in such cases was more ready to sympathize than criticize. Judgment was entered by mutual consent for the defendants without costs.



# AT THE THEATRES

To be reviewed next week:

THE EMERALD BALL..... Daly's.  
THE MOUNTAIN CLIMBER..... Criterion.  
LOVE..... Irving Place.  
CHINATOWN CHARLIE..... American.  
THE OLD CLOTHES MAN..... Third Avenue.

## Princess—Brown of Harvard.

Play in four acts, by Rida Johnson Young. Produced Feb. 28.

Tom Brown..... Henry Woodruff  
Gerald Thorne..... Albert Perry  
Wilton Ames..... Walter Thomas  
Claxton Maddern..... Howard Estabrook  
John Cartwright..... Douglas J. Wood  
"Tubby" Anderson..... Arthur Shaw  
"Happy" Thurston..... William Rosell  
Walter Barnard..... Joseph H. Graybill  
Warren Pierce..... G. Haven Peabody  
Thompson Corvax..... Mason Terrell  
"Bud" Hall..... Robert Stowe Gill  
Victor Colton..... Theodore Friebus  
George Selwyn..... James Keating  
James Van Ness..... William J. Anderson  
Walter Bodine..... Homer Bassford  
Arthur Blake..... Barry Mantle  
Austin Latchow..... George Gerald  
Schneider..... Fred Thorne  
Cordination..... Daniel Pennell  
Hills..... Richard Bideley  
Old Clothes Man..... Louis La Bay  
Don-keeper..... Howard Bassford  
Mrs. Ames..... Kate Lester  
Evelyn Ames..... Laura Hope Crews  
Marian Thorne..... Catharine Calhoun  
Edith Sinclair..... Ethel Martin  
John the Graceman..... By Himself

Henry Woodruff made his advent into stardom in a play so full of youthful, vigorous incident that weakness and triteness of story can readily be forgiven. Mrs. Young, the author, shows a close knowledge of young people and a sufficient acquaintance with college life to picture it correctly in its broader features. She is to be congratulated for much bright dialogue and for genuine characterizations. The plot, however, is conventional and treated in a conventional manner. What might have been a clever comedy has been somewhat injured by a melodramatic wronged woman, her mountaineer brother and a cold-blooded villain.

Tom Brown is the central, heroic figure of the story—a rich young student, blessed with a generous heart. He assists his sweetheart's brother, Wilton Ames, to pay a gambling debt and offers to pay the living expenses of Gerald Thorne, a Tennessee mountaineer, who is working his way through college and at the same time supporting a sister at Radcliffe. Thorne's sister, Marian, has been deceived by Ames, and she calls upon Brown in his room to ask his aid. While she is there a party of ladies, including Brown's fiancée, Evelyn Ames, arrives, and Marian hides in Brown's closet. Ames, helplessly drunk, also comes into the room and is hidden in a box. The visitors discover Marian, and Brown refuses to explain her presence.

In the second act, which takes place in the college yard, Thorne has become stroke of the varsity crew and a popular man at college. He knows nothing of his sister's condition. Brown is partly forgiven by Evelyn, though he still refuses to explain. Ames, the weak tool of Victor Colton, a gambling student, consents to Colton's demand that he send Marian away from Cambridge on the day of the boat race and acquaint her brother with the fact. Colton has been betting heavily on the opposing crew. Ames gives Marian a check forged with Brown's name and arranges for her departure.

The third act shows the Harvard boat house on the day of the race. Just as the crew is starting for the boat Thorne is handed a letter from Marian, telling him of her shame. The young man refuses to take part in the race and Brown is substituted at the last moment. The race is rowed to victory, but just as Brown is being hailed as the hero Thorne returns and attempts to throttle him. He has discovered Marian trying to cash the check with Brown's name on it. The fourth act occurs in Brown's room the next morning. A party of students is trying to persuade Tom to tell the whole truth about the check, but he still refuses. Threats from Thorne only arouse him to anger and he offers to "lick the whole crowd." His friends and Thorne leave, Ames remaining behind. Brown destroys the check and tells the younger man what he thinks of him. Mrs. Ames arrives at this juncture to try to persuade Brown to marry the girl, and then discovers that it is her son who is to blame. Brown is forgiven and Evelyn's arrival closes the play, with the young man in an ecstasy of joy.

Many references to Harvard personages and traditions, especially in the second act, are probably of more interest to Harvard men than to the general public. Schneider, who leads the band; the old clothes man, and, above all, John, the orangeman in person, were greeted with welcoming cheers on the opening night. Old John, with his toothless smile and gestures of supreme happiness, was accorded a greater reception on his debut as an actor than most great stars receive at the height of their fame. His presence adds a note of pathos to the play, particularly to those who know his history. A song by Brown, with a chorus of college men, in the second act is a pleasing feature, and the strenuous abduction of Brown's rival by a band of students is one of the most realistic suggestions of college life. In stage management the play shows extraordinary care, and the love scene between Brown and Evelyn in the middle of the yard may be excused on the grounds of dramatic necessity. However, it is generally supposed that Radcliffe girls do not make a practice of walking about the yard and speaking to Harvard men.

There is not a noticeable weak place in the cast. Mr. Woodruff is bright and buoyant in the earlier scenes, filled with a spirit of youth, and in the later scenes, especially in the last act, plays with careful repression through several difficult places. His speech to Ames is done in a manner so free from heroics that it stands out as the most absorbing feature of the play. Laura Hope Crews as Evelyn Ames gives a good characterization of a slightly, somewhat coquettish girl. Catharine Calhoun, with a slight Southern accent, plays Marian Thorne gracefully and confidently. Ethel Martin is delightful as the straight-forward Edith Sinclair, and Kate Lester is good as Mrs. Ames.

Albert Perry's work as Gerald Thorne cannot be too highly praised. His part is one that requires the most skillful handling and in Mr. Perry's hands it receives it. In make-up, voice and manner he resembles almost photographically the type of working student from the backwoods, more familiar perhaps to those acquainted with the small Southern colleges than to the men of big universities. Walter Thomas as Wilton Ames plays a difficult role well, though he shows a little of the conventional "tool" in his manner of reading his lines. Howard Estabrook as Claxton Maddern, Brown's room mate, is a typical decent-minded college man; Douglas J. Wood as John Cartwright is a type of the philanthropic student, with more influence than money; William Rosell as "Happy" Thurston represents the rich, good-natured type, the butt of his companion's jokes, and Arthur Shaw as "Tubby" Anderson belongs to the fat, good-natured class, also a butt of the jokes. Victor Colton, the villain, is cleverly played by Theodore Friebus, and Fred Thorne is amusing as Schneider. Robert Stowe Gill as "Bud" Hall, coach of the crew, impresses himself on the few scenes in which he has part by his enthusiastic spirit. The smaller roles are all well done.

Brown of Harvard offers a very agreeable entertainment, without much food for thought, but so full of life as to keep the interest of its audience. In spite of the conventional nature of the plot, there are moments when it thrills, and there is no lack of sympathy in the most stilted of the lines. The one feature that might be improved is the boat race. The players are massed in such a way that the attention is divided and the enthusiasm that might be aroused by a spirited description of a hard-fought rowing contest is repressed by too many points of interest.

## Liberty Theatre—The Redskins.

Indian drama in four acts and nine scenes, by Donald MacLaren. Produced Feb. 28.

Lonawonda..... Tyrone Power  
Shanawaga..... Albert Bruehl  
Cagawaka..... Lionel Adams  
Gagwar..... Leonard Barry  
Wagwah..... Escanillo Fernandez  
The Medicine Man..... J. O. Le Brasse  
Matawaggon..... Claude Brooke  
Niatowa..... Edwin Arden  
Adulola..... Katherine Grey  
Lashota..... Bijou Fernandez  
Tana-Mongah..... Alice Lelah  
Fawn..... Marion Chapman  
Ochotchee Maidens..... Laura Lemmers  
An Old Woman..... Margaret Kenmare  
Avalia Eldridge

The Redskins is a strange performance—strange in itself and strangely fascinating in spite of itself. There is more of the real Indian in Theodore Roberts' one role in The Squaw Man than in this entirely aboriginal, melodramatic, problem play. The silent young Indian mother of the Royle composition contains more of native actuality than the whole female contingent created by Donald MacLaren.

William A. Brady has done his part of the work as stage-manager accurately and with the utmost generosity, for even the wizard of the Belasco Theatre could scarcely have taken more pains to establish an "atmospheric" illusion through details of settings and costumes. The wigwams are veritable, the wood scenes are as touchingly beautiful and real, the blankets and feathers are all that could be desired, the dance by real Indians when the hero is about to be burned at the stake is a striking novelty, and the final scene of the heroine passing over the lake of death in the canoe of her dead lover, though obviously suggested by the famous conclusion to The Darling of the Gods, is wonderful in its unspoken poetry. Decidedly Mr. Brady is not at fault if the drama itself must be classed as a

whichever brave his daughter, Adulola, shall choose for a husband. Matawaggon, a crippled and generally disreputable savage, is incensed because his son, Niatowa, the Good-for-Naught, whose sole offense is that he spends his time peacefully in the woods instead of taking scalp, is not included among the suitors. He accuses Adulola of being the illegitimate child of her supposed father's squaw and a certain white captive who lived with the tribe years ago, referring to the lightness of her complexion as a proof of his slander. In his anger the old chief grasps his throat and slays him unmercifully. The peaceful son seeks vengeance on the murderer of his father. Because of his beauty and gentleness, Niatowa is a favorite among the women, being particularly loved both by Adulola herself and by Lashota, the faithless wife of Lonawonda's counselor. The latter arranges a meeting with him at the Great Cave of Many Spirits, promising to reveal the name of his father's murderer, and Adulola, having learned of the trust, goes there also. The unfaithful wife accuses her own husband of having done the deed. Footsteps approach. Niatowa makes his escape, bent on revenge. Lashota hides; Adulola herself remains to face the intruder. The old chief, now stone blind, is himself of the party. He denounces Adulola as illegitimate and a wanton. In a tremendous storm of passion and remorse he tells her—his two comrades have been dismissed—how he himself slew the crippled brave. Then she in turn tells the truth about Lashota. In the third act the old chief confesses to the whole tribe in time to prevent Niatowa from actually being burned at the stake. Nevertheless, the Good-for-Naught demands single combat with the husband of Lashota and allows himself to be slain. While dying he prevents his sweetheart from committing suicide, for thus she would never be able to accompany him to the Happy Hunting Ground. The last act merely pictures the death of the Indian maiden, with the marvelous effect of the phantom canoe already described.

gitimate white corpuscles in her blood. Bijou Fernandez looked more Egyptian than Indian, but did an effective piece of emotional acting belonging to no particular locality or era. Marion Chapman as Fawn, Adulola's playmate, was charming if unimportant. Alice Lelah, a real Indian, in her character of the nurse, made a valuable contribution to ethnology by showing what typical low comedienne were sometimes reared in the tepees.

## Joe Weber's—The Squawman's Girl of the Golden West.

Burlesque in one scene, by Edgar Smith. Music by Maurice Levi. Produced Feb. 28.

Captain Winstake..... Ernest Lambert  
Jack Chisholm..... Edward J. Connelly  
Rash Tawkins..... Ed. Joe Weber  
Topictown..... Charles A. Bigelow  
The..... Lee Harrison  
Scrapping Jim..... Sam Marion  
Scrappy Holliday..... David R. Locke  
Trinidad Moe..... Joseph Kaufman  
Silent Jake..... Jack Joyce  
Jim Leekins..... Jarvis Jocelyn  
The Parson..... W. Douglas Stevenson  
Shako Fight..... J. C. Diers  
Cut-Throat Billy..... Al. T. Darling  
Joe Castoff..... James Nugent  
Willy Weisbrabli..... John D'Arcy  
Phil Graves..... H. W. Robinson  
Ike Kiljoy..... Joseph Kaufman  
Jodie Mansfield..... James McLaughlin  
Lottie Lee..... Mattie Boorum  
The Girl..... Marie Dressler  
Scratchoritch..... May Montfort  
Little Hal..... Bonnie Maginn  
Banana..... Flora Zabelle

The Girl of the Golden West, now running at the Belasco, and The Squawman, which has been at Wallack's for some time, were the basis of a combination burlesque produced at Joe Weber's Music Hall last week.

The main features of both plays have been very cleverly utilized by Edgar Smith, who has been writing the librettos for this house since it opened under the management of Weber and Fields. Mr. Smith has worked conscientiously at all times and it has happened occasionally that his work fell below the mark, but in his latest effort he has redeemed himself, as he has given New Yorkers a chance to laugh heartily, unrestrainedly and legitimately. Most of the burlesque is on the Belasco play, The Squawman coming in for very little consideration.

The scene is patterned after the saloon in The Girl of the Golden West and the characters are parodied with rare skill. The time is 1900, and instead of the gold fever, the automobile craze is what interests the natives and tourists. "The Girl" who runs the saloon has ideas on total abstinence, and serves nothing stronger than ice-cream sodas and vichy and milk. Checkers is the only game allowed and the great card scene in the Belasco play is mercilessly satirized. When the Girl sees that she is losing she eats the crackers that her opponent is using as checkers and he is disgracefully beaten, although he is supposed to be the champion checker player of the West. The snowstorm, that is such a strong feature of the Belasco production, is introduced in a way that calls forth shrieks of laughter. The snow blows in in bushfuls in unexpected places and the wind howls in a dismally funny way. The scene in which the road agent goes to bed wrapped in his automobile coat and with his arms around the red-hot stove is also hilariously amusing. Taken all in all, the present offering is by far the best thing Edgar Smith has done in all the years he has been writing for this house, and he may well be proud of his achievement.

Marie Dressler covered herself with glory in her burlesque of Blanche Bates. From her first entrance in a ridiculous make-up to the end of the travesty she was a delight. She laid on the Western dialect in thick chunks and never missed a chance to be amusing. In the scene in which she sentimentalizes over a keg of whiskey which she is to keep in her safe until the end of the month, when the "boys" are to enjoy a genuine spree, is burlesque in its truest and best form. Second honors went to Edward J. Connelly, who scored a complete and emphatic success as the Sheriff. His make-up was a duplicate of that of Frank Keenan and his voice had the same sharp, metallic ring as he delivered his lines in a mock-serious manner that was convincing. Ernest Lambert was the Squawman, and his part was a combined travesty on the work of William Faversham and Robert Hilliard. He gave an excellent imitation of Faversham's stride and was in the picture most effectively. Charles A. Bigelow was an Indian chief and did what he had to do with his usual skill. Lee Harrison had some good lines as the bartender and his sandpaper voice fitted the part to a nicety. Joe Weber, minus his dialect and his stomach pad, was Rash Tawkins, a very bad man who is always looking for trouble and generally finds it. Mr. Weber proved that he is as good in a more or less straight part as he is in the Dutch character he has been doing for nearly thirty years, and his work helped materially in the success achieved.

May Montfort as an Indian girl, Bonnie Maginn as an overgrown papoose, Sam Marion as a miner, and the large and efficient chorus all had their share in the merry burlesque, which was splendidly staged under the direction of Al. M. Holbrook. Two new musical numbers by Maurice Levi—"The Girls of Forty-nine," sung by Flora Zabelle and several chorus girls dressed in the costumes of the days of the gold fever, and "Poor Little Red Papoose," rendered by Bonnie Maginn and several assistants in Indian dress—are very good and were warmly enjoyed.

Twiddle-Twaddle, condensed and improved, preceded the new offering, and the entertainment as it stands is as good as anything ever offered at this little temple of comedy, where fun-loving New Yorkers and countless thousands from out of town have always been given full value for their money.

## Berkeley Lyceum—Magda.

Play in four acts, by Hermann Suderman. Revived March 1.

Lieutenant-Colonel Swartze..... H. Ogden Crane  
Pastor Heffertding..... Warner Oland  
Dr. Von Keller..... Edwin Macdonald  
Max Von Wendowski..... Wendell Macdonald  
Major-General Von Klob..... Robert Rogers  
Professor Beckman..... Russell Crawford  
Mrs. Swartze..... Adelaide Cunningham  
Franziska Von Wendowski..... Louise Mackintosh  
Marie Swartze..... Marie Elise  
Mrs. Major-General Von Klob..... Florence Gertrude Rothman  
Mrs. Justice Elrich..... Constance Shelley  
Mrs. Schumann..... Adelaide Livingston  
Theresa..... Lara Deane  
Magda..... Madame Meta Illing

Madame Meta Illing presented Magda at the Berkeley Lyceum Theatre for four performances last week for the purpose of introducing herself to New York audiences. Madame Illing has achieved some success as leading woman at the Thalia and Lesning theatres, Berlin, and with the German stock company in Milwaukee. In 1903 she appeared with the Thauhauser Stock company in Magda, her first attempt at playing in English.

Welcomed by an extremely friendly audience, she achieved considerable applause at her first New York appearance. Her ability as an actress, however, was not prominently apparent. She is a fair example of what has come to be termed the realistic school of acting, but she is by no means a great Magda. She spoke her lines carefully and intelligently, with only a trace of accent. She "attacked" the part vigorously, seemed to be a person of bubbling enthusiasm in the light second act, wept continuously through the fourth act, and transferred not a particle of her emotions to her audience. She evidently felt the joy, the scorn and the sorrow of Magda, but she made no one else feel them. She aroused the same sort of unsympathetic interest that one might feel in examining a series of photographs. Her Magda was a woman hardened by her contact with the world, not humanized by it; unlovable and very selfish, lacking both grace and graciousness. Her joy at seeing Marie partook of the same nature as the joy she might have felt at receiving a new pet. She was as "cattish" in her treatment

(Continued on page 17.)



LYMAN TWIN BROTHERS.

The above portraits represent the Lyman Twin Brothers, the popular twin comedians, who are appearing this season in the three-act musical comedy, The Rustlers. These young stars have appeared in the successful musical comedies A Merry Chase and At the Races in the Western and Southern States the past eight seasons with marked success and have the distinction of being the only twin comedians to-day before the public, while the novelty of their attractions has been the source of much comment wherever they have appeared. It is written on the lines of mistaken identity with a strong story which, with their

striking resemblance, affords unlimited opportunities for the funny situations which so much amuse their audiences wherever they are seen. Their new vehicle, The Rustlers, has proven the strongest drawing card they have yet offered, playing to almost a continuous season of capacity business since their opening at Jancenville, Wis., on Aug. 28. They will be seen again next season in The Rustlers, which will be put out on an elaborate scale, opening early in August. They are now touring the South, playing to the largest business they have ever done in that section.

second-grade problem melodrama in redskin disguise.

The characters have Indian names and wear appropriate paint, yet the complications are excessively white or black, as one speaks of color or morals. It is a pity that one should suddenly be forced to regard the Indians of the eighteenth century as in no way purer or better than modern New Yorkers. More disgusting yet is it to see an Indian version of Juliet's nurse and to find an Ochotchee maiden, Fawn by name, hiding coyly in the rushes to avoid being observed without her blanket by a couple of stalwart braves. In all seriousness, some of the episodes are of an Elizabethan nature.

Mr. MacLaren has so persistently attempted to be literary that even in his kindness the critic is not justified in omitting some mention of the fact. These original Americans are anything but taciturn, as most people have supposed them to be. On the contrary, they have a voluble fondness for extravagant phrases and disjointed blank verse. They "methink" things; some one mentions the "fragile thread of honor"; the entire company is euphuistic to the last degree. Except when they grunt in Indian fashion, the counsellors speak like old-time Roman senators. These heathens even comment one another to the saints! The intention of the author was evidently to supply heroic dialogue, but though the intent may have been all right and though it is obvious that the entire theme could not have been expounded in broken sentences and ejaculations, it seems as if the result might have been made somewhat less incongruous.

Lonawonda, the chief, feeling that he is old and noting that his sight has almost failed him, decides to retire, appointing as his successor

Tyrone Power as Lonawonda did a magnificent piece of acting, albeit his savage was the idealized creature of Cooper's novels; but an idealized Indian is manifestly better than any other breed, except the proverbial dead one. He has the almost gigantic physique, the dominating presence, the majesty of manner and a voice as resonant as the vibrant chords of a bass viol. He is not a devotee of the restrained emotion theory, simply because he has to conjure up no excuse for any paucity of force and spirit. The denunciatory episode in the sacred cave was treated with a tempestuous, old-time grandeur which evoked memories of the old-school tragedians now wrapt in lasting slumber. This performance will go on record, not as an Indian impersonation, but as a stupendous, half-mystical creation—a mighty, portentous ideal of primeval manhood, father and ruler of his tribe, just, gentle and unflinching. The other actors were naturally dwarfed by comparison, yet Edwin Arden more or less sustained the same feeling in his romantic Niatowa. Albert Bruehl, possibly because he was called upon to indulge in less imperial declamation, was somewhat more similar to the genuine article. If considerably less poetic, Claude Brooke was a good type of redskin had man as the crippled warrior. Though his sarcasm was amazingly modern; J. O. Le Brasse had a terrific make-up as the Medicine Man and little opportunity to air his opinions. The three subordinate warriors were metropolitan pale faces in paint and feathers. As has been noted above, the women of the cast were simply white girls, acting like white people and obeying the dictates of an absolutely pale-faced psychology. Katherine Grey did well as the maiden Adulola, and her white demeanor is comparatively excusable on account of the ille-





**SALT LAKE CITY.**

**KANSAS CITY.**

O. D. Woodward, manager of the Willis Wood and Auditorium theatres here, returned 25 from a week's stay in Omaha, where the Woodward and Burwood co. also have two theatres. While in Omaha Mr. Woodward again broke into the limelight of the stage by appearing with the Woodward Stock co. in Men and Women at the New Burwood Theatre. Although it has been a number of years since Mr. Woodward has appeared on the stage, he is said to have

**NEW ORLEANS.**

## LOUISVILLE

**OMAHA.**

be given 28. Theodore Thomas' Orchestra, under the direction of Frederick Stock, delighted an immense audience 27.

Dorothy Tennant, leading woman of The College Widow co., who was taken ill here while the co. was

**INDIANAPOLIS.**

face, but she employed a pleasing soprano in a number of songs in an effective manner. The co., which includes Mary Downs, Nan Hewins, Camilla Crume and Beth Eunis and Hector Dion, Richard Sherman, Robert Craig, John C. Carlyle, C. W. Goodrich, and Mark Kirby, is above the average of musical talent.

Charles B. Hanford pleased good sized audiences at the Grand Opera House Feb. 18-20 with his repertoire of Taming of the Shrew, preceded by The Old Guard, The Merchant of Venice, and Othello. Woodland scored a most profitable season.

and scored a most emphatic success 22-24. The per-



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had only one week to spare but used that to good advantage at the

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Did they like him? Well, the N. Y. World of Tuesday, Feb. 27th says—

"Of the new comers at the Orpheum yesterday, Harry Corson Clarke was the prime favorite. He is a comedian of the natural sort, with the flavor of spontaneity to his fun. His acting in his farce, 'Strategy,' was one of the best bits of comedy work seen here in a long time, and the audience recognized the fact. Player and play scored a hit. Henri de Vries entered upon his second and last week, repeated his success in 'A Case of Arson.' The Pichiani Family, Herbert Brooks, Ed. Latell, Sellman & Moore, Taylor Holmes and Caberet's dogs were the others."

How about Manager Percy Williams? Why a message from Wm. Morris' office said "Mr. Williams was more than pleased"—Guess that helps some, eh? Now for Yours in fun

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Varin and Turenne—Atlantic Garden, N. Y. 5-10.

Vassar Girls—Victoria, N. Y. 5-10.

Vernon—Columbia, St. Louis, 5-10.

Village Choir—Fall River 5-10. Hathaway's, Lowell, Mass. 12-17.

Von Wenzl, Mirzi—Orph., New Orleans, La. 5-10.

Wall and Bradley—Unique, Minneapolis, Minn. 5-10.

Wall, Jimmy—Orph., Minneapolis, Minn. 5-10.

Ward and Curran—Pastor's, N. Y. 5-10.

Ward and Hubert—Hubert's, N. Y. 5-10.

Walton, Fred—Proctor's, Albany, 5-10.

Walters and Prouty—H. and S. N. Y. 12-17.

Waltzinger, Bertha—Shea's, Toronto, 5-10.

Ward, May—International, Chgo. 5-10.

Washburn Bros.—Crystal, Elkhart, Ind. 5-10.

Weaver, Otto—Orph., Springfield, O. 5-10.

Walker and Magill—G. O. H., Carbondale, Pa. 5-10.

Waterbury Brothers and Penny—Keith's, N. Y. 5-10.

Watson's Farmyard—H. and S. N. Y. 5-10.

Watson, Sam—H. and S. N. Y. 5-10.

Welshworth's Horses—Proctor's 23d St. 5-10.

Welsh, Charles and Jennie—Crystal, Frankfort, Ind. 5-10.

Welch, James A. and Cecilia—Family, Sioux City, Ia. 5-10.

Welsh, Lem—Escanaba, Wis. 5-10.

Wilson, Max—G. O. H., Syracuse, 5-10.

Wilson, The Alhambra, N. Y. 5-10.

Whitfield, Ethel—San Jose, Cal. 5-10.

Whitman and Davis—Keith's, Boston, 5-10.

Westcott, Eva—Haymarket, Chgo. 5-11. Temple, Detroit, 12-17.

Weston, Al D.—Orph., Springfield, O. 5-10.

Westons, Three—Hopkins's, Louisville, Ky. 5-10.

Whalen and West—Pastor's, N. Y. 5-10.

Wickoff—Orph., Springfield, O. 5-10.

Wilbur, Oliver—Crystal, Detroit, indefinite.

WILSON, MARSHALL P.—Orph., Frisco, 11-24.

Williams and Hassan—Proctor's 58th St. 5-10.

Williams Gus—Hopkins's, Louisville, Ky. 5-10.

Williams and Gordon—Idra, Oshkosh, Wis. 5-10.

Williams and Melburn—Pastor's, N. Y. 5-10.

Wilson and Heloise—Orph., Kansas City, Mo. 5-10.

Wilson, Lizzie N.—Majestic, Dallas, Tex. 5-10.

Wilson and Moran—Howard, Boston, 5-10.

Wilsons, The—Grand, Pittsburgh, 5-10.

Winter, Winona—Majestic, Chgo. 5-10.

Wolkowsky Troupe—Orin Brothers, Mexico, Mex. 1-31.

Wolf and Wilson—Olympic, Chgo. 5-10.

Wood and Ray—Gotham, Bklyn. 5-10. Hathaway's, New Bedford, 12-17.

Wood Brothers—North Adams, Mass. 5-10.

Woodron, Frederick—Kansas City, 5-10.

Woodward, V. P.—Keith's, Providence, 5-10.

Woods and Kingston—Hopkins's, Memphis, Tenn. 4-10.

Wormwood's Monkeys—Shea's, Buffalo, 5-10.

Worthport Trio—Temple, Detroit, 5-10.

Yeager and Yeager—Wintergarten, Berlin, Germany, 1-31.

Yeoman, George—South Broad, Ind. 5-10.

Zanigas, The—H. and S. N. Y. 12-17.

Zara—Crystal, Detroit, 5-10.

Zazel and Vernon—Keith's, Cleveland, 5-10.

Zeno, Great—Bennett's, London, Can. 5-10.

Zeno, Jordan and Zeno—Philia, Cape Town, South Africa, Jan. 29-March 31.

Zimmerman, Al and Pearl—Gem, Superior, Wis. 5-10.

Zip—A. and S. Boston, 5-10.

Ziska and King—Keeney's, Bklyn. 5-10.

### DATES AHEAD.

Received too late for classification.

BENNETT-MOULTON (A. P. Reed, mgr.): Tiffin, O., March 5-10. Adrian, Mich., 12-17.

BLACK CROOK, JR. (Harry Hastings, mgr.): Albany, N. Y., March 5-10. Troy 12-17.

BURKE-MCCANN: Reynoldsville, Pa., March 5-7. Brookville 8-10. Austin 12-14. Port Allegany 15-17.

CENTURY STOCK (Harrison and Sutherland's): Louisville, Mo., March 5-10. Jefferson City 12-17.

COLLIER, WILLIAM (Charles Frohman, mgr.): Syracuse, N. Y., March 6. Utica 8. Glens Falls 9. Albany 10. Boston, Mass., 12-31.

ELWOOD STOCK (R. J. Edwood, mgr.): Sallenville, O., March 5-7. Toronto 8-10. Washington, Pa., 12-17.

GLICK STOCK (Harry Glick, mgr.): Owensboro, Ky., March 5-10. Henderson 12-17.

HACKETT AND MANNERING: Cleveland, O., March 5-10.

HARRIS-PARKINSON STOCK (Robert H. Harris, mgr.): Montgomery, Ala., March 5-10.

HENRY'S MINSTRELS: Rockford, Ill., March 7. Elgin 8. Joliet 9. Morris 10. Ottawa 12. Peoria 13.

HERALD SQUARE OPERA: St. Louis, S. C., March 14. Florence 15. Georgetown 16. 17.

IN MY TOWN (Loney Haskell, mgr.): Toronto, Can., March 5-10. Montreal 12-17.

JEFFREYS, ELLIS (Lieber and Co., mgrs.): Chicago, Ill., March 5-10.

LESLIE, ROSABELLE (Sam Allen, mgr.): Tarrantum, Pa., March 5-10. Jamestown, N. Y., 12-17.

LONG, FRANK E., STOCK: McGregor, Ia., March 5-10. Prairie-du-Chien, Wis., 8-10. Plattsmouth 12-17.

ROBERT, EMMETT (H. H. March, mgr.): March 5-10. St. Joseph, Mo., March 6. Creston, Ia., 7. Okaloosa 8. Des Moines 8-10. Fort Dodge 12. Waterloo 13. Dubuque 14. Clinton 15. Rockford, Ill., 16. Elgin 17.

TEXAS SWEETHEARTS (Buchanan, W. Va., March 5-10. Sutton 9. Pomeroy, O., 16. Gallipolis 19.

THE COUNTY CHAIRMAN (Eastern): Jos. E. Luchette, mgr.: Shenandoah, Pa., March 6. Hazleton 7. Carbondale 8. Albany, N. Y., 9. Hornellville 10. Jamestown 12. Elmira 13. Warren 14. Franklin 15. Butler 16.

THE DARLING OF THE GODS (David Belasco, mgr.): Bradford, Pa., March 6. Du Bois 7. Butler 8. New Castle 9. East Liverpool, O., 10. Kane, Pa., 12. Williamsport 13. Ithaca, N. Y., 14. Binghamton 15. Utica 16. 17.

THE ELEVENTH HOUR (Lincoln J. Carter, mgr.): Champaign, Ill., March 6. Tuscola 7. Arcola 8. Pana 9. Taylorville 10. Alton 11.

THE FORTUNE TELLER (Milton and Sargent Aborn, mgrs.): Fort Wayne, Ind., March 6. Lima, O., 7. Findlay 8. Norwalk 9. Elroy 10. Akron 12. Canton 13. New Castle, Pa., 14. Youngstown, O., 15-17.

THE KING OF THE OPIUM KING: Boston, Mass., March 5-10.

THE LION AND THE MOUSE (Western: Henry B. Harris, mgr.): St. Louis, Mo., March 5-10. Decatur, Ill., 12. Springfield 13. 14. Milwaukee, Wis., 15-17.

THE LITTLE DUCHESS (Milton and Sargent Aborn, mgrs.): Durham, N. C., March 7. Raleigh 8. Goldsboro 9. Norfolk, Va., 10. Newport News 12. Richmond 13. Charlottesville 14.

THE SIGN OF THE FOUR (Campbell Stratton, mgr.): Erie, Pa., March 6. Ashabula, O., 7. Oil City, Pa., 8. Barberton, O., 10. Medina 12. Sandusky 13. Norwalk 14. Kenton 15. Ottawa 16. Findlay 17.

THE WIZARD OF OZ (William M. Gray, mgr.): Memphis, Tenn., March 5. 6. Nashville 7. 8. Birmingham, Ala., 9. 10. Atlanta 11. 12. 13.

THE YANKEE CONSUL (John P. Slocum, mgr.): Waco, Tex., March 5. Austin 6. San Antonio 7. Houston 8. Galveston 9. Beaumont 10.

TURNER, CLARA (Ira W. Jackson, mgr.): North Adams, Mass., March 5-10. Boston 12-17.

TWO LITTLE WAIFS (Lincoln J. Carter, mgr.): Toledo, O., March 4-7. Pontiac, Mich., 8. Port Huron 9. Flint 10. Saginaw 11. 12. Bay City 13. 14.

WALLACK'S THEATRE (Dubinsky Bros., mgrs.): Kewanee, Ill., March 5-10. Chicago 11.

WARNER COMEDY (Ben R. Warner, mgr.): Marshall, Minn., March 5-10. St. Paul 12-17.

WAY DOWN EAST (William A. Brady, mgr.): Brooklyn, N. Y., March 5-17.

YOUNG STOCK, EDWIN: Stamford, Conn., March 5-10.

### VAUDEVILLE PERFORMERS' DATES.

(Continued from page 20.)

Sawadas, The—Keith's, Boston, 5-10.

Scandinavian Orchestra, A. and S., Boston, 5-10.

Schopp's Dogs and Ponies—Arcade, Toledo, 5-10.

Schubert's Band—Novelty, Bklyn. 5-10.

Schubert Quartette—Keith's, Boston, 5-10.

Scipio, Argonaut, Trio—Hopkins's, Louisville, Ky., 5-10.

Scrattons, The—Bijou, Ishpeming, Mich., 5-10.

Septette, Ye Colonial—Maj., Chgo. 5-10.

Seville, Lily—Shoet's, Fall River, Mass., 5-10.

Sears—Park O. H., Erie, Pa., 5-10.

Seldons, Three—Orph., Los Angeles, Cal., 5-10.

Semon, Charles F.—Gotham, Bklyn. 5-10. Victoria, N. Y., 12-17.

Shen and Warren—Temple, Detroit, 5-10.

Sherman and De Forrest—Orph., Frisco, Feb. 25-10.

Orph., Los Angeles, 11-24.

Sherry, J. W.—Genn-t's, Richmond, Ind. 5-10.

Shelton and Fuller—Pol's, New Haven, 5-10.

Short and Shorty—O. H., Easton, Pa., 5-10.

Siddon Bros.—Park, Worcester, Mass., 5-10.

Simmons and Harris—San Antonio, Tex., 5-10.

Simpsons, Musical—Olympic, Chgo. 5-10.

Simon and Gordon—Proctor's 58th St. 5-10.

Slapoffski, Mme.—Chase's, Wash. D. C. 5-10.

Smalley, Arthur—Empire, Hoboken, 5-10. Empire, Paterson, 12-17.

Smith and Campbell—Temple, Detroit, 5-10.

Smith and Fuller—Pol's, New Haven, 5-10.

Smiths, Aerial—Park, Worcester, Mass., 5-10.

Smith, Peter J.—Grand Rapids, Mich., 5-10.

SNYDER AND BUCKLEY—Orph., Minneapolis, Feb. 25-10. Orph., Omaha, 12-17.

Simpson, Cheridah—Proctor's, Newark, 5-10.

Somer and Law—Colonial, Lawrence, Mass., 5-10.

Keith's, Providence, 12-17.

Snelsell Brothers and Mack—Proctor's 23d St. 5-10.

Stahl, Rose—Keith's, Toronto, Can., 5-10. Keith's, Cleveland, 12-17.

Stanford, Billy—O. H., Newport, R. I., 5-10.

Stapleton and Chaney—Crystal, Kokomo, Ind. 5-10.

Steinhil, St.—Haymarket, Chgo. 5-10.

Stevly, Ed and Cole—H. and S. N. Y. 5-10.

Stein, Eretto—Salon, Elberfeld, Germany, 1-15.

Anillo, Cologne, 16-31.

Stevens, Edward—Haymarket, Chgo. 5-10.

Stevens, Kiths—Keith's, Boston, 5-10.

Stevens, Max—Atlantic Garden, N. Y. 5-10.

St. John and Lefevre—H. and S. N. Y. 12-17.

Strick and Lou Dan—Circus Payret, Havana, Cuba, 5-10.

Stuart—Victoria, N. Y., 5-10.

Sullivan and Pasquella—Orph., San Francisco, Cal., 11-24.

Summers and Winters—Crystal, Detroit, Mich., 5-10.

Sunny South—Gotham, Bklyn., 5-10. Lowell, Mass., 12-17.

Sweet, Charles—G. O. H., Indianapolis, 5-10.

Tannen, Julius—Grand, Pittsburgh, 5-10.

Tansmanian Troupe—Havana, Cuba, 5-10.

Tates, Harry—Keith's, Cleveland, 5-10.

Ted and Lasell—Eaton's, Chgo. 5-10.

Tenji Troupe—Howard, Boston, 5-10.

Tesaler, William—Orin Brothers, Mexico, Mex. 5-10.

Texanna Sisters, Bijou, Battle Creek, Mich., 5-10.

Thompson's Elephants—Imperial, Bklyn., 5-10.

Thorne and Carleton—Haymarket, Chgo., 5-10.

Toto—Shea's, Toronto, Can., 5-10.

Traney, Kiths—Proctor's, Newark, 5-10.

Trovallo—Shea's, Toronto, Can., 5-10.

Tr-Hell Sisters—Orin Brothers, Mexico, Mex. 5-10.

Usher, Claude and Fannie—Family, Hazleton, Pa., 5-10.

Van, Billy—Empire, Hoboken, 5-10.

Van and Alden—Sheddy's, Fall River, Mass., 5-10.

Vance, Charles—Alhambra, N. Y., 5-10.

ness. A Millionaire Tramp 22; fair, to good business. In a Woman's Power 23 pleased good business. The Real Widow Brown 24; good business. Herbert Kelsey and Edie Shannon in The Lightning Conductor 25; pleased good business. The Isle of Bong Bong, with James Ransome, 27 pleased big business. Simple Simon Simple 28; good business. As Told in the Hills 1. Eternal City 2. The Tenderfoot 3. Jean De Backer Festival Orchestra of Pittsburgh 5. Big Hearted Jim 6. Mrs. Temple's Telegram 7. Happy Hooligan 8. Shepard's pictures 10.

**UNIONTOWN—WEST END THEATRE** (Harry Benson, owner and mgr.): The Smart Set Feb. 16 to topheavy house; performance and co. very good. The Sign of the Four 19 pleased fair house. George Sidney in Busy Day's Vacation 23 pleased packed house. A Fool's Revenge 24 pleased fair business; co. good. Jane Kennark in The Eternal City 27; excellent, to fair business. Holly Tolly 1. Under Southern Skies 5. Mrs. Temple's Telegram 6. Happy Hooligan 10. The Beauty Doctor 18. The Little Duchess 22. Gloria and the Girls (return) 24. Donnelly and Hatfield's Minstrels 27.—**GRAND** (Harry Benson, leasee and mgr.): Van Dyke-Eaton Stock co. 12-17.

**HARRISBURG—GRAND** (Joseph Frank, local mgr.): Champion Stock co. week Feb. 26-3 pleased good business. Plays: A Wife's Devotion, 'Way Out West. In the Heart of the Storm, The Pace That Kills, Big Hearted Jack, and The Belle of Richmond. Described at the Altar 5. Gay New York 8-10.—**LYCEUM** (Joseph Frank, local mgr.): Shepard's moving pictures 23 to good attendance matinee and night. The Lightning Conductor 23; good business; pleased.



# DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that the department closes on Friday. To insure publication in the subsequent issue, entries must be mailed to reach us on or before that day.

## DRAMATIC COMPANIES.

A BUNCH OF KEYS (Gus Bother, mgr.): Mount Clemens, Mich., March 6. Moore & Co., Ashland, O., 8. Akron, 10. Canton, 10. Butler, Pa., 12. New Castle, 13. McKeesport, 14. 15. Brownsville, 16. Charleston, 17. CROWN OF THORNS (Phil Hunt, mgr.): Bangor, Pa., March 6. Stratford, 7. Reading, 8-10. Philadelphia, 12-17.

A DESPERATE CHANCE (Bert Howard, mgr.): Bridgeport, Conn., March 4. Waterbury, 7. Hartford, 10. New Haven, 12-14. Paterson, N. J., 15-17.

A FOX TRAMP (John Harley, mgr.): Newark, Pa., March 4. Plymouth, 7. Mount Carmel, 8. Shamokin, 9. Shenandoah, 10. Ashland, 12. March 13. Lehigh, 14. Tamaqua, 15. Reading, 16. Lebanon, 17.

A HOMESpun HEART (Frank G. King, mgr.): Sumner, Mo., March 6. Brunswick, 7. Salisbury, 8. New Franklin, 9. Macon, 10. Haverhill, 12. Norborne, 13. Marceline, 14. Brookfield, 15. Carrollton, 16.

A HUMAN SLAVE (Don Macmillan, mgr.): St. Charles, Ill., March 4. Litchfield, 7. Edwardsville, 8. Greenville, 10. Randolph, 12. Mount Vernon, 13. Vincennes, 14. Bloomfield, 15. Evansville, 16. 17.

A JOLLY AMERICAN TRAMP (H. P. Franklin, mgr.): Denning, N. M., March 7. El Paso, Tex., 8. San Antonio, 10.

A LITTLE OUTCAST (E. J. Carpenter, mgr.): Kaukauna, Wis., March 7. Green Bay, 8. Marinette, 9. Iron Mountain, Mich., 10. Ironwood, Wis., 13. Ashland, 14. Odell, 15. Hayward, 16. Chippewa Falls, 17.

A MILLIONAIRE TRAMP (Fred C. Thomas, mgr.): Urichville, O., March 4. Crooksville, 7. Columbus, 8-10. Fort Wayne, Ind., 11. Lima, O., 13. Jackson, Mich., 14. Leavenworth, 15. Saginaw, 16.

A PAIR OF COUNTRY KIDS (O. Jay Smith, mgr.): Cape Girardeau, Mo., March 6. Jonesboro, Ark., 7. Paragould, 8. Marianna, 9. Newport, 10. Hot Springs, 12. Little Rock, 13. Augusta, 14. Batesville, 15. Peabody, 16. Pontiac, Ill., Mo., 17.

A RABBIT'S FOOT (Pat Chappelle, mgr.): Jacksonville, Fla., Jan. 22-April 2.

A RACE FOR LIFE (P. H. Sullivan Amusement Co., mgr.): March 1. Paterson, N. J., March 4-7. Trenton, 8-10. Harrisburg, Pa., 12-14. Reading, 15-17.

A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Harrisburg, Pa., March 6. Carlisle, 7. Altoona, 8. Erie, 9. Scranton, 10. Pottsville, 12. Williamsport, 13. Binghamton, 14. Elmira, 15. Cortland, 16. Oneonta, 17.

A ROYAL SLAVE (West: Gordon and Bennett, props.; E. T. Stearns, mgr.): New York, March 4. Aurora, 7. Springfield, 8. Clinton, 9. Scott, 10. Richmond, 12. Lexington, 13. Carrollton, 15. Salisbury, 16. Chillicothe, 17.

A ROYAL SLAVE (North: Gordon and Bennett, props.; Fred Miller, mgr.): Centralia, Ia., March 4. Marshall, 10. Hagerstown, 12. Lexington, 13. Pleasant Hill, 14. Chillicothe, 15.

A ROYAL SLAVE (East: Gordon and Bennett, props.; C. W. Roberts, mgr.): Walton, N. Y., March 4. Oneonta, 7. Mechanicsville, 8. Cortina, 9. Cortland, 10. Oneonta, 12. Greenfield, 13. Haverhill, 15. Mount Vernon, 16. Catskill, 17.

A STRUGGLE FOR GOLD (Hoods and Thompson, mgr.): Fort Smith, Ark., March 4. Fayetteville, 7. Joplin, Mo., 8. Nevada, 9. Aurora, 10. Springfield, 11. Columbia, 12.

A STUDY IN SCARLET (Held and Phelps, mgr.): Albert Lea, Minn., March 4. Northfield, 7. Red Wing, 8. Lake City, 9. Winona, 10.

A WIFE'S SECRET (Gordon and Bennett, mgr.): Philadelphia, Pa., March 5-10.

AN ARISTOCRATIC TRAMP (A. Kilroy and Britton, mgr.): Grand Falls, Minn., March 4. Appleton, 7. Monticello, 8. Tracy, 9. Pigeon, 10. Waterville, 12. D. C. 13. Huron, 12. Madison, 13. Bedford, 14. Tunkhannock, 15.

AN ARISTOCRATIC TRAMP (A. Kilroy and Britton, mgr.): Camden, N. J., March 4. Hoboken, 15-17.

ACROSS THE PACIFIC (C. E. Blaney Amusement Co., mgr.): Philadelphia, Pa., March 5-10.

ADAMS, MAUDIE (Charles Frohman, mgr.): New York city, Nov. 3-Indefinite.

ADONIS, CHARLES T. (A. H. Woods, mgr.): New York city, March 5-10.

ALLEN, VIOLA (Charles W. Allen, mgr.): Schenectady, N. Y., March 4. Binghamton, 7. Williamsport, Pa., 8. Conneautville, 10. Pittsburgh, 12-17.

ANGEL, MARGARET (Shubert Brothers, mgr.): Cleveland, O., March 5-10. St. Louis, Mo., 12-17.

ARIZONA (David J. Rogers, mgr.): Indianapolis, Ind., March 4-7. Terre Haute, 8. Mattoon, Ill., 9. Champaign, 10. Springfield, 11. Danville, 12. Logansport, Ind., 13. Marion, 14. Dayton, O., 15-17.

AS TOLD IN THE HILLS (W. R. Smith, mgr.): Mechanicsville, Pa., March 6. Mechanicsville, 7. Lancaster, 8. Shrewsbury, 9. Phoenixville, 10. Reading, 13. Norristown, 14. Wilmington, Del., 15-17.

AS YE SOW (Brady and Grissner, mgr.): South Framingham, Mass., March 6. Malden, 7. Salem, 8-10.

AT FINEY RIDGE (M. O. Higgins, mgr.): Scranton, Pa., March 5-10. Gloversville, N. Y., 13. Amsterdam, 14. Albany, 15-17.

AT THE WORLD'S MERCY: Philadelphia, Pa., March 5-10.

BARTHOLOMEW, ETHEL (Charles Frohman, mgr.): Philadelphia, Pa., March 5-17.

BATES, BLANCH (David Belasco, mgr.): New York city, Nov. 4-Indefinite.

BEDFORD'S BOYS (Frederick Kimball, mgr.): New York city, Jan. 5-March 31.

BEFORE AND AFTER (Robert Hunter, mgr.): Washington, D. C., March 5-10.

BELMONT, YIP (W. R. Lawrence, mgr.): Philadelphia, Pa., March 5-10.

BELL, DORIS: Hamilton, Ont., March 7. 8. Kingston, 9. London, 10. Cleveland, O., 12-17.

BELLEVILLE, KYLIE (Lieber and Co., mgr.): St. Paul, Minn., March 4-7. Minneapolis, 8-10.

BEN HUR (Klaw and Erlanger, mgr.): Youngstown, O., March 4-7. Erie, Pa., 8-10.

BENEFIT, HARRY: Houston, Tex., March 6. Galveston, 7. Fort Arthur, 8. LaPorte, 9. La. 10.

BIG HEARTED JIM (Kilmt and Gamble, props.; Frank Gamble, mgr.): Pittsburgh, Pa., March 12-17.

BINDLEY, FLORENCE (B. E. Forrester, mgr.): New York city, March 5-10. Rochester, 12-17.

BLANEY, HARRY CLAY (W. Woodford, mgr.): Wilmington, Del., March 5-7.

BLUE GRASS: Philadelphia, Pa., March 5-10.

BROWN OF HARVARD (Henry Miller, mgr.): New York city, Feb. 28-Indefinite.

BURY LEXY: CAYATON (H. U. Herman, mgr.): Birmingham, Md., March 5-10. Norfolk, Va., 12-17.

CARTER, MRS. LESLIE (David Belasco, mgr.): Boston, Mass., March 5-Indefinite.

CHINATOWN CHARLIE (H. Woods, mgr.): New York city, March 10. Philadelphia, Pa., 12-17.

CONFESSIONS OF A WIFE (A. H. Woods, mgr.): Washington, D. C., March 5-10. Pittsburgh, Pa., 12-17.

CONORRAN, JANE (Alston and Baxter, mgr.): Stratford, Ont., March 6. Guelph, 7. Brantford, 8. St. Catharines, 9. Hamilton, 10. Toronto, 12-17.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Lawrence, Mass., March 6. Salem, 7. Lowell, 8. Portland, Me., 9-10.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Toronto, Ont., March 5-7. Buffalo, N. Y., 8-10.

CURTIS, HARRY (W. R. Rhodes, mgr.): Rochester, N. Y., March 5-7. Syracuse, 8-10. New York city, 12-17.

DAILY, ARNOLD (Shubert Brothers, mgr.): Chicago, Ill., Feb. 28-March 10. Cleveland, O., 12-17.

DANGER OF WORKING GIRLS (A. H. Woods, mgr.): St. Louis, Mo., March 4-10. Kansas City, 12-17.

DAVID HARUM (Julius Cahn, mgr.): Kansas City, Mo., March 4-10. Atchison, Kan., 12. Topeka, 13. Leavenworth, 14. Nebraska City, Neb., 15. Lincoln, 16. 17.

DAVID HARUM (Julius Cahn, mgr.): Carthage, Mo., March 4. Joplin, 7. Fort Scott, Kan., 8. Sedalia, Mo., 9. Mexico, 10. Chicago, Ill., 11-13.

DEBATED AT THE ALTAR (Richard R. Fisher, mgr.): Lebanon, Pa., March 4. Norristown, 9. Plainfield, N. J., 10. New Brunswick, 12. Peckskill, N. Y., 13. Fort Greene, 14. Kingston, 15. Troy, 16. 17.

DORA THORNE (H. Rowland and Clifford, props.): Huntington, Va., March 6. Charleston, 7. Middletown, O., 8. Logan, 9. Wellston, 10. Gallipolis, 12. Dora Thorne (H. Rowland and Clifford, props.): Piquette, Va., March 6. Roanoke, 7. Martinsville, 8. Lynchburg, 10. Petersburg, 12. Suffolk, 13. Newport News, 14.

DORA THORNE (C. Rowland and Clifford, props.): Tucson, Ariz., March 4. Temple, 7. Mesa, 8. Phoenix, 9. Prescott, 10. Jerome, 12. Williams, 13. Flag Staff, 14. Winslow, 15. Gallup, N. M., 16. Albuquerque, 17.

DORA THORNE (D. Rowland and Clifford, props.): O'Keefe, Okla., March 6. Watonga, 7. Geary, 8. Anadarko, 9. Chickasha, 10. Mangum, 12. Hobart, 13. Ardmore, 14. Alva, 15. Harper, Kan., 16. Kingman, 17.

DORA THORNE (E. Rowland and Clifford, props.): Frankfort, Kan., March 8. Horton, 9. Ellsworth, 10. Atchison, 11. Gallatin, 12. Trenton, Mo., 13. Leon, Tex., 14. Calverton, Mo., 15. Osceola, Ia., 16. Creston, 17.

DORSAY, LAWRENCE (Daniel Frohman, mgr.): New York city, March 5-Indefinite.

DREW, JOHN (Charles Frohman, mgr.): Chicago, Ill., March 5-17.

EBEN HOLDEN (Willard and Horton, mgr.): Greenville, N. Y., 7. Greenfield, 8. Bennington, Vt., 9. Rutland, 10. St. Albans, 12. Newbury, 13. St. Johnsbury, 14.

EDISON, ROBERT (Henry B. Harris, mgr.): Lowell, Mass., March 6. Lawrence, 7. Haverhill, 8. Worcester, 9. Brockton, 10. New Bedford, 12. Newbury, N. E., 13. Fall River, Mass., 14. New London, Conn., 15. New Haven, 16. Bridgeport, 17.

ELLIOTT, MAXINE (C. R. Dillingham, mgr.): Philadelphia, Pa., March 5-10.

EMERY, EDWIN T. (C. R. Cook, mgr.): Rome, Ga., March 6. Atlanta, 7-9.

FAST LIFE IN NEW YORK (A. H. Woods, mgr.): Dayton, O., March 5-7. Toledo, 8-10. Detroit, Mich., 11-14.

FAUST (Porter J. White's; Olga Verma, mgr.): Bellevue, O., March 6. Upper Sandusky, 7. Wapakoneta, 8. Bellefontaine, 9. Springfield, 10. Middletown, 12. Greenfield, 13. Mechanicsville, 14. Delaware, 15. Mount Vernon, 16. Canton, 17.

FAVERSHAM, WILLIAM (Lieber and Co., mgr.): New York city, Oct. 23-Indefinite.

FISK, MRS. AND THE MANHATTAN COMPANY (Harvey Fiske, mgr.): St. Louis, Mo., March 4-10. Cincinnati, O., 12. 13. Frankfort, Ky., 14. Portsmouth, O., 15. Parkersburg, W. Va., 16. Oil City, Pa., 17.

FLANKENFELD, LAURA (Leon A. Gilson, mgr.): Blaine, Wash. March 4. Bellingham, 7. Everett, 8. Tacoma, 9. Olympia, 10. Seattle, 11. 12. Vancouver, B. C., 13. Eugene, Ore., 14. Oregon City, 15. Portland, 16. 17.

GALLANT, BERTHA (David Belasco, mgr.): Winona, Minn., March 6. Madison, 7. Milwaukee, Wis., 8-10. Chicago, Ill., 11-14.

GALLATIN, ALBERTA (Sweetly, Shipman and Co., mgr.): Laramie, Wyo., March 6. Rock Springs, 7. Loevas, 8. Cheyenne, 9. Idaho, 10. Boise City, 11. Welser, 12. Baker City, Ore., 13. La Grande, 14. Walla Walla, Wash., 15. Lewiston, Ida., 16. Moscow, 17.

GALPINS: New York city, Feb. 12-Indefinite.

GEORGE, GRACE (William A. Brady, mgr.): St. Louis, Mo., March 5-10. Crawfordville, Ind., 12. Terre Haute, 13. Evansville, 14. Louisville, Ky., 15-17.

GILLETTE, WILLIAM: Pittsburgh, Pa., March 5-10. Harrisburg, 12. Atlantic City, N. J., 16. 17.

GILMORE, BARNETT (Havlin and Nicolai, mgr.): Louisville, Ky., March 5-10. Nashville, Tenn., 12-17.

GILMORE, PAUL (Julius Murray, mgr.): Ogdensburg, N. Y., March 6. Poughkeepsie, 7. Newburgh, 8. New York city, 9. 10. Port Jervis, 11. Port Jervis, 12. Port Jervis, 13. Port Jervis, 14. Port Jervis, 15. Port Jervis, 16. Port Jervis, 17.

GIRL OF THE STREETS (Decker and Verone, props.; George, mgr.): Montreal, Can., March 5-10. Oswego, N. Y., 12. Fulton, 13. Newark, 14. Lyons, 15. Canandaigua, 16. Dunkirk, 17.

GRAEFWIN, CHARLES E.: Louisville, Ky., March 5-10.

GREAT BEN: Chicago, Ill., Feb. 28-March 10.

GRIFITH, JOHN: South McAlester, I. T., March 6. Muskogee, 7. Fayetteville, Ark., 8. Fort Smith, 9. Springfield, Mo., 10. Chanute, Kan., 12. Iola, 13. Paola, 14. Fort Scott, 15. Clinton, 16. Sedalia, Mo., 17. Leavenworth, Kan., 18.

HALL, HOWARD (Henry Plerson, mgr.): Newark, N. J., March 5-10. New York city, 12-17.

HAMILTON, FLORENCE (Garland Gaden, mgr.): Elmira, N. Y., March 6. Albany, 7. Asbury Park, 8. Paterson, 9. Stamford, Conn., 12. Bridgeport, 13. Fall River, Mass., 17.

HAPPY HOOLIGAN'S TRIP AROUND THE WORLD (Joe Pettibone, mgr.): York, Pa., March 6. Altoona, 7. Johnstown, 8. Erie, 9. Uniontown, 10.

HARRIS, EDWARD: Baltimore, Md., March 5-10.

HENDRICKS, BEN (Wm. Gray, mgr.): Waterville, Cal., March 4. Monterey, 7. Santa Cruz, 8. Oakland, 9. Redlands, 10. Chico, 11. Sacramento, 12. Vallejo, 13. Napa, 14. Sacramento, 17. 18.

HER ONLY SON (F. T. Wallace, mgr.): Jonesville, Mich., March 6. Adrian, 7. Port Huron, 10. Chatham, Can., 12. St. Thomas, 13. Woodstock, 14. Brantford, 15. Windsor, 16. 17.

HIS FATHER'S SIN (Ged Carlson, mgr.): Fairfield, Ia., March 6. Eldon, 8. Keosauqua, 9. Farmington, 12. Milton, 13. Cincinnati, 15. Centerville, 16. Seymour, 17.

HITCHCOCK, RAYMOND (The Gallier, mgr.): New York city, March 5-10.

HOLLAND, MILDRED (Edward C. White, mgr.): Nashville, Tenn., March 6. Bowling Green, Ky., 7. Lexington, 8. Winchester, 9. Huntington, W. Va., 10. Charleston, 11. Staunton, 12. Lexington, 13. Richmond, 14. Lexington, 15. Lexington, 16. Lexington, 17.

HOOLIGAN IN NEW YORK (Frazee and Brown, props.; Aspen, Cal., March 4. Pueblo, 8. Rocky Ford, 9. Colorado Springs, 10. Central City, 11. Idaho Springs, 12. Longmont, 13. Loveland, 14. Fort Collins, 15. Greeley, 16. Cheyenne, 17. 18.

HOOLIGAN'S TROUBLES (Arthur J. Aylesworth, mgr.): Grand Island, N. Y., March 6. York, 7. Grand Island, 8. Central City, 9. Columbus, 10. Schuyler, 12. Fremont, 13. Nebraska City, 14. Atchison, Kan., 15.

HOW HE GOT BUTTED IN (Vance and Sullivan, mgr.): Newark, N. J., March 5-10. Camden, 12-14. Altoona, Pa., 15. Johnstown, 17.

HOW HEARTS ARE BROKEN (J. E. Clifford, mgr.): Toronto, Can., March 5-10. Montreal, 12-17.

HUMAN DEBTS (Western: Wm. Franklin Riley, mgr.): La Grange, Ore., March 6. Baker City, 7. Welser, Ida., 8. Boise City, 9. Pocatello, 10.

HUMAN HEARTS (Eastern: Geo. Goett, mgr.): Fitchburg, Mass., March 6. Andover, 7. Lowell, 8. Woburn, 9. Haverhill, 10. Andover, 11. Haverhill, 12. Andover, 13. Haverhill, 14. Andover, 15. Haverhill, 16. Andover, 17.

HUMAN HEARTS (Southern: Jay Simms, mgr.): Stenhouseville, O., March 5. Coshocton, 6. New Philadelphia, 7. Barberton, 8. Alliance, 9. Rochester, Pa., 10. Erie, 11. Canton, 14. Urichville, 15. Zanesville, 16. Cambridge, 17.

IN OLD KENTUCKY (A. W. Dinwiddie, mgr.): Baltimore, Md., March 5-10.

IRWIN, MAY: Boston, Mass., Feb. 28-March 10.

JAMES, JAMES (Gordon and Bennett, mgr.): March 6. Thurber, 7. Gordon, 8. Cino, 9. March 10. Colorado, 11. Abilene, 13.

JEFFERSON, THOMAS (C. R. Jefferson, mgr.): Minneapolis, Minn., March 4-7. St. Paul, 8-10.

JULIE BON BON (Shubert Brothers, mgr.): New York city, Indefinite.

KALICH, BERTHA (Harrison Grey Fiske, mgr.): Brooklyn, N. Y., March 5-10. Providence, R. I., 12-17.

KELCEY, HERBERT AND EFFIE SHANNON: Toronto, Ont., March 8-10.

KERRY GOW (Kenney and Westfall, mgr.): Kansas City, Mo., March 4-10.

KNOTT, ROSELYN (Sweetly, Shipman and Co., mgr.): Peru, Ind., March 6. Huntington, 7. Fort Wayne, 8. La Porte, 9. Hammond, 11. Valparaiso, 12. Kankakee, Ill., 13. Streator, 14. Aurora, 15. Elgin, 16. Rockford, 17.

LACKAYE WILTON (Wm. A. Brady, mgr.): Charleston, W. Va., March 6. Lynchburg, Va., 7. Newport News, 8. Norfolk, 9. Richmond, 10. Washington, D. C., 12-17.

LORAIN, ROBERT (Henry B. Harris, mgr.): Philadelphia, Pa., March 5-17.

LORIMER, WRIGHT (Wm. A. Brady, mgr.): Toronto, Can., March 12-17.

LURED BY HOME (A. H. Woods, mgr.): Chicago, Ill., March 4-17.

LYMAN TWINS (Lyman Bros., mgr.): Rome, Ga., March 6. Anniston, Ala., 7. Huntsville, 8. Fayetteville, Tenn., 9. Columbia, 10. New Decatur, Ala., 12. Shreveport, La., 13. Canton, 14. Humboldt, Tenn., 15. Union City, 16. Pulaski, Ky., 17.

MACK, ANDREW (Rich and Harris, mgr.): Baltimore, Md., March 5-10.

MANSFIELD, ROBERT (Boston, Mass., March 5-17.

MANTLE, ROBERT (Wm. A. Brady, mgr.): Chicago, Ill., Feb. 28-March 10. Aurora, 11. Milwaukee, Wis., 12-14. Detroit, Mich., 15-17.

MAYO, ENID (Benjamin and Beane, mgr.): W. Derry, N. H., March 6. Concord, N. H., 7. 8.

MELVILLE, ROSE (J. R. Stirling, mgr.): Columbus, O., March 5-10. Newark, 12. Marion, 13. Bucyrus, 14. Upper Sandusky, 15. Tiffin, 16. Bowling Green, 17.

MIZPAP (Charles Frohman, mgr.): Boston, Mass., Indefinite.

MODERNA (Julius Murray, mgr.): Fort Worth, Tex., March 6. Waco, 7. Austin, 8.

MONG, WILLIAM V.: Shawnee, O., March 6. Pomeroy, 7. Piquette, 8. W. Va., 9. Huntington, 10. Ironton, O., 10. Wellston, 12. Athens, 13. Waverly, 15. Greenfield, 16. Chillicothe, 17.

MORTIMER, LILLIAN (No Mother to Guide Her; Decker and Verone, mgr.): Brooklyn, N. Y., March 12. 13. 14. 15. 16. 17.

MR. HOPKINSON (Curson and Hackett, mgr.): New York city, Feb. 12-Indefinite.

MRS. LUFFINGWELL'S BOOZY (Chas. Frohman, mgr.): Trenton, N. J., March 6. Wilmington, Del., 7. Scranton, Pa., 8. Wilkes-Barre, 9. Ithaca, N. Y., 10. Rochester, 12. 13. Syracuse, 14. Utica, 15. Schenectady, 16. Albany, 17.

MRS. WIGG OF THE CABBAGE PATCH (Lieber and Co., mgr.): Macon, Ga., March 6. Jacksonville, 7. Savannah, 8. Charleston, 9. C. C. Augusta, Ga., 10. Columbia, 8. C. 12. Charlotte, N. C., 13. Wilmington, 14. Goldsboro, 15. Durham, 16. Lynchburg, Va., 17.

MURPHY, TIM (T. E. Saunders, mgr.): New Orleans, La., March 5-10. Montgomery, Ala., 14. Atlanta, Ga., 16. 17. Charleston, S. C., 20.

MURRAY, AND MACK (Olie Mack and Joe W. Spars, mgr.): March 6. Athens, 7. Jackson, 8. Phenixville, 12. Lebanon, 13. Columbia, 14. Middletown, 15. Carlisle, 16.

THE NINETEEN AND NINE (Chas. H. Young, mgr.): St. Louis, Mo., March 5-10. Kansas City, 12-17.

THE OLD CLOTHES MAN (Klaw and Erlanger, mgr.): Chicago, Ill., Feb. 5-Indefinite.

THE REDSKIN (Wm. A. Brady, mgr.): New York city, March 1-Indefinite.

THE SING OF THE BELL (R. G. Crasie, mgr.): Akron, O., March 6. Wheeling, W. Va., 8. Steubenville, O., 9. Graceland, Pa., 10.

THE TITLE MART: New York city, Feb. 18-Indefinite.

THE TROUBLE OF EIGHT TWINS (Crimian Bros., mgr.): Midland, Md., March 6. Davis, W. Va., 7.

ON THE BRIDGE AT MIDNIGHT (Eastern: Kilmt and Gamble, props.; Fred Walton, mgr.): Wheeling, W. Va., March 5-7. McKeesport, Pa., 8-10.

ON THE BRIDGE AT MIDNIGHT (Western: Cleveland, O., March 5-10. Detroit, Mich., 11-17.

O'NEIL, JAMES: Selma, Ala., March 6. Columbus, 7. Montgomery, 8. Pensacola, Fla., 9. Mobile, Ala., 10. Meriden, Conn., 12. Jackson, 13. Vicksburg, 14. P. Gibson, 15. New Orleans, 16. Alexandria, 17.

O'NEIL, JAMES (McKee, mgr.): Butte, Mont., March 4-6. Jamestown, N. D., 6. Fargo, 8. 10. Winnipeg, Man., 12-14. Crookston, Minn., 15. Grand Forks, N. D., 16. 17.

OUR NEW MINISTERS (Miller and Coopers, mgr.): Frankfort, Ind., March 6. Kokomo, 7. Peru, 8. Elkhart, 9. Marion, 10. Union City, 12. Portland, 13. Muncie, 14. Ellettsville, 15. Ellettsville, 16. Ellettsville, 17.

OVER NIAGARA FALLS (R. L. H. Newcomb, mgr.): Rock Island, Ill., 9. Cedar Rapids, 10. 11. Moline, Ill., 11. Erie, 12. Morrison, 13. Sterling, 14. Dixon, 15. Rochelle, 16. Aurora, 17.

OVER NIAGARA FALLS (Eastern: Rowland and Clifford, props.; St. Thomas, Can., March 6. Chatham, 7. Barrie, 8. Mt. Clemens, Mich., 9. Pontiac, 10. Wyandott, 11. Ypsilanti, 12. Tecumseh, 13.

PARTED BY FATE (Frank C. Haas, mgr.): Austin, Pa., March 6. Mount Jewett, 7. Bedford, Ind., 8. FAYTON, W. D. (G. J. Haas, mgr.): Bedford, Ind., March 6. Bloomington, 7. Columbus, 8. Noblesville, 9. Muncie, 10. Connersville, 12. Lebanon, O., 13. Hillsboro, 14. Hamilton, 15.

PECK'S BAD BOY (Hearth and Garra, mgr.): March 7. Peck's Bad Boy, 8. Peck's Bad Boy, 9. Peck's Bad Boy, 10. Peck's Bad Boy, 11. Peck's Bad Boy, 12. Peck's Bad Boy, 13. Peck's Bad Boy, 14. Peck's Bad Boy, 15. Peck's Bad Boy, 16. Peck's Bad Boy, 17.

PECK'S BAD BOY (Hearth and Garra, mgr.): Vandergrift, Pa., March 7. Crosson, 8. Barnesboro, 9. Pottsville, 10. Brockwayville, 12. Mount Jewett, 13.

QUEEN OF THE CONVICTS (P. R. Sullivan, mgr.): Chicago, Ill., March 4-7.

QUEEN OF THE HIGHBINDER (A. H. Woods, mgr.): Kansas City, Mo., March 5-10. St. Joseph, Mo., 11. 12. 13. 14. 15. 16. 17.

QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Philadelphia, Pa., March 12-17.

RATS, THE (R. D. Stair, mgr.): Nashville, Tenn., March 5-10. Evansville, Ind., 11. Indianapolis, 12-17.

ROBERTS, FLORENCE (E. V. Giroux, mgr.): San Francisco, Cal., Feb. 28-March 11.

ROBSON, ELANOR (Lieber and Co., mgr.): Boston, Mass., March 5-17.

SHADOWS OF SIN: Sanford, Fla., March 6. Titusville, 7. Daytona, 8. Palatka, 9.

SHADOWS OF THE HEARTH (Arthur C. Alston, mgr.): Manhattan, Kan., March 6. Marysville, 7. Beatrice, Neb., 8. Lincoln, 9. Omaha, 11-14. Newton, Ia., 15. Grinnell, 16. Marshalltown, 17.

SHEA, THOMAS E. (Nixon and Zimmerman, mgr.): Milwaukee, Wis., March 6. Oshkosh, 7. Appleton, 8. Shawano, 9. Oconto, 10. Oconto, 11. Oconto, 12. Oconto, 13. Oconto, 14. Oconto, 15. Oconto, 16. Oconto, 17.

SHAWANO, HOLMES (Gus Bother and Robt. Campbell, mgr.): Springfield, Ill., March 5. Peoria, 6. Bloomington, 7. Champaign, 8. Terre Haute, Ind., 9. 10. Cincinnati, O., 11-17.

SKINNER, OTIS (Chas. Frohman, mgr.): New York city, Feb. 12-Indefinite.

SLAVES OF THE MINE (L. J. Slevin, mgr.): Denver, Col., March 4-10. Solomon, Kan., 12. Junction City, 13. Hutchinson, 14. Council Grove, 15. Lexington, Mo., 16. 17.

SOUTHERN-MARLOWE (Charles Frohman, mgr.): Chattanooga, Tenn., March 7. Birmingham, Ala., 8. Atlanta, Ga., 9. 10. New Orleans, 12-17.

SULLY, DANIEL (William D. Rogers, mgr.): Wilkesboro, N. C., March 6. Albion, Pa., 7. March 8. Albany, 9. O. Rockwell, mgr.): Canavia, N. Y., March 6. Cortland, 7. Cassenova, 8. Canastota, 9. Utica, 10. Hamilton, 11. Westport, 14. Clyde, 15. Wolcott, 16. 17.

TEN NIGHTS IN A BAR ROOM (Geo. F. Stove, mgr.): Salina, U. S., March 6.

TEXAS (Broadhurst and Currie, mgr.): Pittsburgh, Pa., March 5-10.

THE ARRIVAL OF KITTY (The C. S. Williams Co., mgr.): Jamestown, N. Y., March 6. Franklin, Pa., 7. Warren, 8. Renovo, 9. Johnstown, 10. Ochsford, 12. 13. 14. 15. 16. 17.

THE BANNER'S CHILD (Harry Shanna, mgr.): Solomon, Kan., March 4. Minneapolis, 7. Delphos, 8. Glance, 9. Beloit, 10. New York, 12. Chicago, 13. Los Angeles, 14. Philadelphia, 15. 16. 17.

THE BURGLES DAUGHTER (Vance and Sullivan, mgr.): Grand Rapids, Mich., March 8-10. Toledo, O., 11-14.

THE CHOIR SINGER (W. E. Nankeville, mgr.): Washington, D. C., March 5-10.

THE CLEANMAN (Eastern: Geo. H. Brennan, mgr.): Washington, D. C., March 5-10.

THE COLLEGE WIDOW (Eastern: Henry W. Savage, mgr.): New York city, March 5-17.

THE COLLEGE WIDOW (Western: Henry W. Savage, mgr.): New York city, March 5-17.

THE DUK OF KILLBANKIE (Archie L. Shepard, mgr.): Attleboro, Mass., March 6. Milford, 7. Marlboro, 8. Lawrence, 9. Lowell, 10. Haverhill, 12. 13. 14. 15. 16. 17.

THE ETERNAL CITY (Lieber and Co., mgr.): Boston, Mass., March 5-10.

THE EYE WITNESS (Lincoln J. Carter, mgr.): Baltimore, Md., March 5-10. Reading, Pa., 12-14.

THE FATAL WEDDING (Sullivan, Harris and Woods, mgr.): Waterville, O., March 6. Mansfield, 7. Marion, 8. Kenton, 9. Lima, 10. Ashland, 11. Ashland, 12. Youngstown, 13. Wellsville, 14. Greenburg, Pa., 17.

THE FLAMING ARROW (W. F. Jackson, mgr.): Cincinnati, O., March 5-10. Hamilton, 12. Springfield, 14-17.

THE FUNNY MR. DOOLEY (Fred Rider, mgr.): Philadelphia, Pa., March 5-10. Newark, N. J., 12-17.

THE GOVERNOR'S PARDON (H. B. Whitaker, mgr.): Chicago, Ill., March 4-10.

THE GRAPHER (R. D. Stair, mgr.): Brooklyn, N. Y., March 5-10.

THE GREAT JEWEL ROBBERY: Cincinnati, O., March 5-10.

THE HEART OF CHICAGO (Dick French, mgr.): Chicago, Ill., March 6. Toledo, O., 7. Cleveland, 8. 12. Brookville, 13. Piquette, 14. Vandergrift, 16.

THE HEART OF MARYLAND (David Belasco, mgr.): New York city, Feb. 28-March 24.

THE HOLY CITY (East: Gordon and Bennett, mgr.): New York city, March 5-10. Hartford, 7. Bridgeport, 8. New Haven, 9. New Britain, 10. Meriden, 11. Middletown, 12. Danbury, 13. Waterbury, 14. New Britain, 15. Meriden, 16. Middletown, 17.

THE HOLY CITY (West: Gordon and Bennett, mgr.): New York city, March 5-10. Hartford, 7. Bridgeport, 8. New Haven, 9. New Britain, 10. Meriden, 11. Middletown, 12. Danbury, 13. Waterbury, 14. New Britain, 15. Meriden, 16. Middletown, 17.

THE HOOSIER GIRL (Gus Chan, mgr.): North Vernon, Ind., March 6. Seymour, 8. Harrisburg, Ill., 9. Carthage, Mo., 10. Ashland, 11. Ashland, 12. Youngstown, 13. Wellsville, 14. Greenburg, Pa., 17.

THE HOUSE OF MYSTERY: New York city, March 5-10. New Haven, Conn., 15-17.

THE IRISH PAWNBROKERS (Olie Mack and Joe W. Spars, mgr.): Reading, Pa., March 5-7. Allentown, 8. Shenandoah, 9. Shamokin, 10. York, 14. Hanover, 15. Columbia, 16. Phoenixville, 17.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgr.): Toledo, O., March 6. Mansfield, 7. Marion, 8. Kenton, 9. Lima, 10. Ashland, 11. Ashland, 12. Youngstown, 13. Wellsville, 14. Greenburg, Pa., 17.

THE LION AND THE LAMB (Henry B. Harris, mgr.): New York city, Nov. 20-Indefinite.

THE LITTLE GRAY LADY (Maurice Campbell, mgr.): Providence, R. I., March 5-10.

THE LITTLE HOMESTEAD (Wm. Macaulay, mgr.): Orem, Utah, March 6. St. Johns, 7. Muskegon, 11. Benton Harbor, 12. Kalamazoo, 13. Battle Creek, 15. Lansing, 17.

THE MARRIAGE OF KITTY (Julius Murray, mgr.): Urichville, N. Y., March 6. Amsterdam, 7. Brattleboro, Vt., 8. Montpelier, 9. Burlington, 10. Quebec, Can., 12. 13. Sherbrooke, 14. Berlin, N. H., 15. Rumford, 16. 17.

THE MIDNIGHT FLYER (Ed Anderson, mgr.): Nelson, N. B., March 6. Montreal, 7. Brattleboro, Vt., 8. Montpelier, 9. Burlington, 10. Quebec, Can., 12. 13. Sherbrooke, 14. Berlin, N. H., 15. Rumford, 16. 17.

THE MISSOURI GIRL (East: Fred Raymond, mgr.): Alexandria, Va., March 7. Annapolis, Md., 8. 9. Farmville, 10. Blackstone, 12. Emporia, 13. Portsmouth, 14. Suffolk, 15. Soldier's Home, 16.

THE MISSOURI GIRL (West: Glenwood Springs, Col., March 6. Salida, 8. Florence, 9. Denver, 11-17.

THE MOONSHINER'S DAUGHTER (Roy Kingston, mgr.): Houghton, Wash., 6. Centralia, 7. Chehalis, 8. Vancouver, 9. Darrin, 10. Pendleton, 12. La Grande, 13. Baker City, 14. Welser, Ida., 15. Boise City, 16. Pocatello, 17.

THE MUMMY AND THE HUMMING BIRD: South Norwalk, Conn., March 5. Derby, 8. Orange, N. J., 9. Atlantic City, 8. Allentown, Pa., 9. Reading, 10. Phoenixville, 12. Lebanon, 13. Columbia, 14. Middletown, 15. Carlisle, 16.

THE NINETEEN AND NINE (Chas. H. Young, mgr.): St. Louis, Mo., March 5-10. Kansas City, 12-17.

THE OLD CLOTHES MAN (Klaw and Erlanger, mgr.): Chicago, Ill., Feb. 5-Indefinite.

THE PRINCE CHAP (W. N. Lawrence, mgr.): Pittsburgh, Pa., March 5-10.

THE PRINCE OF INDIA (Klaw and Erlanger, mgr.): Chicago, Ill., Feb. 5-Indefinite.

THE REDSKIN (Wm. A. Brady, mgr.): New York city, March 1-Indefinite.

THE SING OF THE BELL (R. G. Crasie, mgr.): Akron, O., March 6. Wheeling, W. Va., 8. Steubenville, O., 9. Graceland, Pa., 10.

THE TITLE MART: New York city, Feb. 18-Indefinite.

THE TROUBLE OF EIGHT TWINS (Crimian Bros., mgr.): Midland, Md., March 6. Davis, W. Va., 7.

Hambleton, 8. Bellington, 9. Elkins, 10. Thomas, 12. Keyser, 13. Oakland, Md., 15. Lumberton, W. Va., 16.

THE VOLUNTEER ORGANIST (Harry Martell, mgr.): Philadelphia, Pa., March 8-10.

THURSTON, ADELAIDE (Francis Hope, mgr.): Pittsburgh, Pa., March 4. Richmond, 7. Lynchburg, 8







# THE NEW YORK DRAMATIC MIRROR



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EDITOR.

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## EDWIN FORREST.

A BARE and literal portrait of EDWIN FORREST, from a daguerreotype, will be found on the first page of THE MIRROR this week, this publication, together with some account of the life of the distinguished actor, being timely from the fact that Friday of this week, March 9, will mark the one hundredth anniversary of his birth.

FORREST won fame as an actor at a time when the theatre, if it was less a popular institution than it is to-day, was the resort of high intelligence, and favorite actors had a feverishly-enthusiastic following. The country in those days was comparatively young, its population was small and its theatres were few when one considers the vast growth of the commonwealth and the great increase in the number of theatres and the greater diversity in the forms of what may be called "amusement" in these days. In FORREST's time the stock companies existed, and stars went from city to city and throughout a week or more appeared in a variety of plays, the repertoire being more or less arbitrary, although it afforded both a diversity of entertainment and an opportunity to study a favorite actor in a wide range of impersonation.

There are many things in the theatre of to-day, no doubt, that show improvement over the theatre of FORREST's time; yet there were admirable things in the theatre of that time that are lost to this generation.

It is the saying of many who never saw FORREST, yet who seem to have closely studied him as he is dimly reflected in books of biography and criticism, that if this great actor should now appear he would be lost among the subtleties of the better theatre of to-day. This theory proceeds on the assumption that FORREST was massive in method, loud and comparatively crude, and that his school was altogether foreign to that which now dominates the theatre in its better manifestations. Yet it is probable that such an assumption is erroneous; for from the best authorities—and there were in his day men of intellect who loved and patronized the theatre and chronicled it—FORREST was a great actor in the sense not only that he lived great characters vividly and convincingly, but also because his art was fine in the moods of his characterizations that called for re-

finement. Surely if one could impersonate the great characters that he assumed with integrity he must run the whole gamut of dramatic expression; and dramatic art was as thoroughly appreciated in his day as it now is. Moreover, FORREST's great attributes as an actor, that have been made known to this generation by personal relation as well as through the medium of criticism that still may be perused, have never since been shown in any other actor of American nativity. There have since his time been great actors, and to-day there are great actors; but as nature makes but one TALMA, one GARRICK, one KEAN, one SALVINI, one ROSSI, and one IRVING, no fellow to FORREST could have been expected.

It is too often forgotten in these days of refinement in the theatre in all material things that in the times of FORREST and others of the histrionic giants of the past the player labored under disadvantages that no longer exist. Then there were crudities of mounting and dressing that must have made the triumphs of the player all the more deserved from the artistic viewpoint. And it should be admitted that if any one of the great actors of the past could be permitted now to come on the stage the very perfection of all else but acting itself—except that there is to-day something approaching perfect acting in the prevailing genre drama—that now characterizes the theatre would necessarily enhance the powers that thrilled and moved to an enthusiasm now seldom or never known the intelligent and appreciative generations of the retrograde of the old time.

Aside from his acting, the fame of which naturally is ephemeral, FORREST left a monument the sympathetic dignity of which has never been approached by the foundation of any other player. That monument is the Edwin Forrest Home, at Springbrook, Pa., which will perpetuate his name as a profound and practical lover of his fellow men and of his great profession.

## A PERENNIAL NUISANCE.

THE news of the day is enlivened almost steadily by notes of the rowdiness of college students in the theatres so unfortunately situated as to permit of their attendance.

No city where college students have access to the playhouse escapes scenes that are a disgrace to the students themselves, and an offense to well-ordered persons who have right ideas as to time, place, and occasion.

The average young cub in college, although his presence in an institution of learning would presuppose in him some notion of the laws of decent deportment, to say nothing of the assumed influence of such an institution in disciplining the young, assumes that he has a license to act in a theatre in a disorderly and ruffianly manner; and when he is fortified by the company and aid of numbers of his kind—for the cowardice of an overbearing mob characterizes his and his fellows' conduct—no limit can be set to his efforts to literally raise the devil.

The latest case of college rowdiness in the theatre, however, has been punished in kind. A junior student at Yale one night last week, assisting in a riot in the New Haven Theatre, was arrested as any other rioter might have been arrested, and rightly sentenced to the penitentiary. The lesson ought to be salutary.

A New Haven dispatch that chronicled the affair said that "the entire student body bitterly resents the sentence, and is filled with regret over the stain on the good name of the university. It is held by many persons said to be familiar with the history of Yale that it is twenty years since a student was sent to jail." Which by no means may be taken as any indication that justice has in the period mentioned been alert, or that in that time no student before has deserved to be sent to jail.

Why should not "the entire student body," instead of resenting the proper punishment of one of its rowdy members, conduct itself so as to reflect credit instead of dishonor upon the university?

## MUSIC NOTES.

Oscar Hammerstein announces that he has secured Alessandro Bonci for the grand opera season at the Manhattan Opera House. Bonci is known in Europe as the greatest lyric tenor, and is Caruso's strongest rival. It is also rumored that Mr. Hammerstein will have Madame Nordica, but the report has not been confirmed.

The Adèle Marquies Trio gave the last one of a series of concerts in Mendelssohn Hall on Feb. 24. As trio are so seldom played in public this organization has excited much interest and delight.

It was an especially interesting programme which Mr. Frank Damrosch presented at the fifth of the symphony concerts for young people in Carnegie Hall on Feb. 24. Three movements from Schubert's Ocean Symphony were given, and Henri Marteau, violinist, played several numbers with authority, assurance and a fine manly style.

The Metropolitan Opera company will start upon their tour to the Pacific Coast on March 18. Their itinerary will include most of the larger cities upon the way, ending in April in Los Angeles. Herr Conrad will not accommodate them.

Heinrich Gebhard gave a second recital at Mendelssohn Hall on Feb. 24. As Mr. Gebhard was more certain of himself and of the effects at which he aimed he played much better than at his previous appearance last week.

## PERSONAL.



ROBERTSON.—Forbes Robertson and Mrs. Robertson (Gertrude Elliott) expect to come to America next Autumn for a tour of the entire country in Shakespeare repertoire. Their English company will accompany them.

PERUGINI.—John Perugini, long identified with grand and light opera, has abandoned the stage to become associated with Ball and Whicker, brokers and members of the New York Stock Exchange. Mr. Perugini's many friends will wish him all success in his more prosaic and more substantial field.

MANTILL.—Robert Mantell has decided to revive John Augustin Stone's Metamora, originally produced by Edwin Forrest.

GEORGE.—Grace George will appear in St. Louis this week in a special performance of Rupert Hughes' comedy, The Richest Girl in the World.

JEFFERSON.—Thomas Jefferson and his company left on a special train last Wednesday for Minneapolis to resume the tour in Rip Van Winkle.

BARREMORE.—Ethel Barrymore has been suffering with an attack of grip, and was so ill last week that the Criterion was closed Wednesday and Thursday nights. Miss Barrymore played Friday night, but suffered a relapse and the theatre was dark again Saturday night.

LACKAYE.—Wilton Lackaye's dramatization of "Les Misérables" is announced for production in New York in April.

SPOONER.—Cecil Spooner has signed a ten-year contract with Charles E. Blaney to be starred in a series of new plays. Miss Spooner will begin her engagement next season in a play by Mr. Blaney, which will be a melodrama with music.

SARGENT.—Franklin Sargent, president of the American Academy of Dramatic Arts, has been suffering from a severe attack of grip. For the past ten days he has been recuperating at Lakewood, and it is expected that he will soon be able to return to the city.

FITCH.—Clyde Fitch expects to sail for Europe on March 8 to be abroad all Summer, spending part of the time at his villa in Florence.

POLLOCK.—After an illness of two weeks Channing Pollock is back at his office in the Lyric Theatre. Mr. Pollock lost more than twenty pounds during his illness, but he says it did him good.

WILSON.—Charlotte Wilson, now leading woman in The Man on the Box, is to be starred by W. N. Laurence in a new four-act play, whose author and title are not yet announced.

GOODWIN.—Nat C. Goodwin will sail from England on March 17, to open at Pittsburgh on April 2, after which he will make a tour to the Pacific Coast.

DE NAVARRO.—Mary Anderson de Navarro will probably visit her old home in Louisville, Ky., this Summer. She has written to friends in Louisville saying that she will leave England the latter part of May for a short trip to the United States.

TALIAFERRO.—Mabel Taliaferro has gone to Baltimore to spend a week with her sister Edith, who is at the Hannah Moore Academy there.

CLEMENS.—Samuel M. Clemens (Mark Twain) spoke at the Majestic Theatre Sunday afternoon, under the auspices of the Y. M. C. A. The swinging doors of the theatre were broken from their hinges by the crowd trying to get to hear Mr. Clemens.

## QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.)

FERNANDEZ, N. J.: Your question about copying a musical sketch involves points too intricate for us to answer. You had better write to the Registrar of Copyrights, Washington, D. C., for information on this subject.

J. C., Cleveland: Hotel Topsy Turvey is an adaptation from the French "vaudeville operetta," L'Auberge Tohu-Bohu, book by Maurice Ordonneau and music by Felix Roger. We know of no other play founded on the same story.

F. and P., Williamsport, Pa.: (1) The records of THE MIRROR do not show any stock organization at present bearing the name either of Empire or Keystone Stock company. (2) If you adopt one of these titles and its use is original with you, you can probably protect it as a trademark.

W. A. S., Pawtucket: We cannot answer your first question. Read the paragraph at the head of this column. (2) The notice of the death of Edwin Booth and an account of his career appeared in THE MIRROR under the date of June 17, 1893. A copy of the paper for that date, provided one can be found, will cost \$1. (3) The book you mention is probably Strang's "Famous Actors of To-Day," second series, published by L. C. Page and Company. (4) Sir Henry Irving's wife was Florence O'Callaghan, daughter of an army officer. She is still alive, but hopelessly an invalid. (5) "The Life and Art of Edwin Booth," by William Winter, published by Macmillan and Company, gives a good account of the famous actor.

## THE LONDON STAGE.

Measure for Measure at Oxford—The Alabaster Staircase—An American Citizen.

(Special Correspondence of The Mirror.)

LONDON, Feb. 24.

A good many people have done their best to stifle our old friend, William Shakespeare, late of Stratford-on-Avon. In spite of this attempted asphyxiation, however—yes, even notwithstanding the guardianship of his guardian angel, Saint Marston, the Corellian—Sweet Will continues to bob up all around. Not only has this persistent playwright's comedy-drama, Measure for Measure, been played this week by certain students of the Oxford University, but there are also indications around of a fresh Shakespeare boom in the West End theatres. For example, Beerbohm Tree, in addition to having lately collected Macbeth for his next Shakespearean production, has also scheduled The Winter's Tale for future use. The aforesaid Measure for Measure has been chosen for Otho Stuart for his next Hardie venture at the Adelphi. Moreover, Lewis Waller, who (as I told you some time ago) resolved to play Othello, has just decided to carry out this resolve in the merry Maytime. Furthermore, I ought to add that the above mentioned Trees has also arranged to give a Shakespeare week at His Majesty's, starting on the Bard's birthday. The week's plays at that celebration will consist of The Tempest, Henry IV (Part I), Twelfth Night, Hamlet, Much Ado About Nothing, and Julius Caesar.

The Oxford University Students' selection of Measure for Measure drew many a critic (including the classic Gawn, N.Y.D.M.) to the grand old 'variety town. Some of us expected that when we reached there we should find no performance at all, for you are to note that a considerable section of Oxford residents in and around the colleges had, with that bigotry so peculiar to the ultra-Puritanic mind, made a huge outcry against the selection of such a play for such a purpose.

For my part I can only suppose that these much-shocked objectors can never have read the play, for with the exception of a few unpleasant passages (which can be omitted without the slightest injury to the piece), it forms the finest sermon against a certain form of vice, preached, either from pulpit or from playhouse. Happily the sour-visaged section found their protest and their threatened boycott of no avail, and so we were able to sit out what was in many respects a most enjoyable performance of this grand and glorious play.

These Oxford University dramatic shows are always very interesting, for we get many of our actors from that 'variety town. Take, for example, Arthur Boucher, F. R. Benson, James Hearn, G. R. Foss, who stage-managed the Oxford show, and H. B. Irving, who is to be the Iago to Waller's Othello.

The best actors among the Oxonian students were the following: G. S. C. Rentoul (Christ Church College) as the wicked Angelo, L. Garside (Merton) as Constable Elbow, C. A. E. Williams (Brasenose) as the Provost, F. C. Meyer (New College) as Claudio, L. E. Snell (Christ Church) as Executioner Abbotson, J. L. Phillips (Queens) as Barnardine, and H. G. Farmer (New) as Tapster Pompey. The two worst actors were R. Gorell Barnes (of Balliol) as the Duke and the Honorable A. A. Traser (New) as Froth. Neither of these doubtless otherwise estimable students had the least notion either of acting or speaking. The female characters were played by professional actresses, headed by Maud Hoffman, whose performance of the much-tried Isabella was interesting and pathetic in the extreme.

I am glad to report that Nat Goodwin achieved another big success at the Shaftesbury on Thursday, when he replaced that very conventional comedy, A Gilded Fool, with Madeleine Lucette Ryley's delightful comedy, An American Citizen. Nathaniel was in his finest form and he had excellent support. This fine comedian is, I may tell, bound for Paris to-night in order to secure a new French play of which he thinks highly. He will, of course, return to the Shaftesbury by Monday night.

I am sorry to have to chronicle the fact that Captain Robert Marshall's new comedy, The Alabaster Staircase, written for that finished comedian, John Hare, did not achieve a success on its production by Charles Frohman and Arthur Chodolich at the Comedy on Wednesday. The piece is political, in fact too political for a stage play. Principally it shows how a conservative and very high-toned Prime Minister slips down on a £15,000 alabaster staircase which he has built in his London mansion, and from that moment—presumably from the injury to his head—he becomes the most socialistic of Socialists. He denounces all his "people" from his wife downward for their extravagance in banquets, jewels, bridge parties, etc., and indeed behaves quite like any one of the most advanced of our new labor M. P.'s might be supposed to do.

Even the fine acting of John Hare as the quick-change Prime Minister, of Lottie Venne as a swagger peeress, of Charlotte Granville as the Prime Minister's wife, of Sybil Carlisle as his daughter and of A. E. Mathews as an asinine young peer, could not make one feel enthusiastic as regards the piece.

The Blue Moon finishes at the Lyric to-night. About Easter the Lyric reopens with an adaptation of the new French play, La Jeunesse, which has just been secured by H. B. Irving for presentation to American citizens when he starts his tour among you.

By the way, Young Irving has just told me that he has abandoned his projected appearance at Drury Lane in certain of his late father's characters.

Next week's fixtures include two new plays by Novelist Maurice Hewitt—namely, Pan and the Young Shepherd and The Youngest of the Angels at the Court, next Tuesday afternoon; All-of-a-Sudden-Peggy (with Marie Tempest in the name part) at the Duke of York's on Tuesday night, and Brigadier Gerard, written by Sir Arthur Conan Doyle for Lewis Waller, at the Imperial next Saturday. GAWAIN.

## PLAYS COPYRIGHTED.

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ACTOR AND THE LAW. By Tom F. Morgan.  
AM WIFE; drama in one act. By Clara Ruge.  
BACK FROM EUROPE. By Alfonso S. Gear.  
BENEVOLENT TEST; a vaudeville sketch. By Edward B. Crabe.  
DUCHESSE DE LANGRANS; a play in four acts. By Claude R. Buchanan.  
THE ELUCID ALONZO; comedy in one act. By Mrs. Edmond La Beaume.  
EVERYBODY WORKS BUT FATHER; OR, THE ROOF OF THE WORLD; a comedy. By Walter Fessler.  
GERMAN ASTROLOGERS; OR, THE GERMAN ASTROLOGERS. By Sam Rafsky.  
HEART OF HAMLET; a psychic hypothesis of scenes and events based upon an historical incident, in one act, two scenes. By Edwin W. Morrison.  
JEFFERSON KITT; a comedy in three acts. By Paul Wiltsch.  
MADEMOISELLE ROSSIGNOL; a musical comedy. By Mrs. E. La Beaume.  
THE MASCOT. By Charles Thomas Longley Taylor.  
MRS. BROWN'S TEA; a burlesque. By Mrs. Edmond La Beaume.  
MRS. CLYDE'S DILEMMA; a drama in one act. By William A. Lawson.  
NO QUESTIONS ASKED; a comedy in one act. By Chester Henry Keogh.  
THE PRICE OF POPULARITY; a fifteen-minute sketch. By Mrs. Edmond La Beaume.  
A PRINCE OF HIS RACE. By Oscar Graham.  
THE PROBLEM OF THE HOUR; comedy in one act. By Mrs. Edmond La Beaume.  
THE PROFESSIONAL. By Charles Thomas Longley Taylor.  
REAL ROBERT EMMET. By Peter T. Cunningham and Ed. L. McDowell.  
SOLDIER AND THE SENORITA. By Ed. L. Merrill.  
TEA AND TRAGEDY. By Grace Van Rensselaer Dwight.  
A TRIANGULAR GAME. By Grace Van Rensselaer Dwight.  
YANKEE DOOM PRINCESS. By Arthur Gilma.



# THE USHER



A characteristic experience that Macready did not include in his published reminiscences is told by E. S. Willard in an amusing way. It was in the days when the star depended for his support on the stock companies of the theatres in which he played in a tour.

On Mr. Macready's arrival in Birmingham, England, on one occasion, there was a morning rehearsal of *Virginia*, the attraction for the evening. The leading old man of the local company was John (famously known as "Jack") Barton, an admirable actor, but then past his prime and somewhat at fault in memory, a defect that the general terror of Macready emphasized.

In the scene where Virginia returns home from camp on the summons to his daughter's rescue, Macready stood well down stage with his back to the door through which Numerius ("Jack" Barton's part) was to come on. Hearing the approach, Macready, with a half look over his shoulder, used to demand abruptly and sharply, "Who's there?" to which the answering speech is, "Tis I, Numerius." But when Barton came on at his cue, Macready made the demand so savagely that the old man gave a start that quite knocked his speech out of his mind, and left him bowing in stammering and apologetic confusion.

"Really, Mr. Macready," the old player explained, "I am exceedingly sorry. I regret it very much indeed, sir, but the fact is I do not remember my name, sir."

When angered Macready used to walk up and down the stage snorting imprecations and profanity that he invariably terminated with a "God forgive me!" when his wrath abated. He did not omit the ceremony on this occasion. Then he said, affably, "Your name is Numerius, Mr. Barton. Try again, please." In the second attempt Mr. Barton came off no better than in the first instance, and Macready repeated his formula of profanity and repentance.

"Confound it, Mr. Barton, if you cannot remember your name you must assist your memory by an association of ideas. You know the Holy Scriptures, I take it, Mr. Barton? Well, then, sir, think of the book of Numbers. That will help you. Numbers—Numerius—can't you fix it in your mind that way?"

"Thank you, thank you, Mr. Macready; an inspiration, sir. Numbers, Numerius. Perfect, sir. Shall we try it, sir?"

In the third essay Barton came triumphantly out with the "Tis I, Numerius"; and after the rehearsal went among his fellows sounding the praise of Macready's ingenuity in fortifying a defective memory. It may be that in his enthusiasm Barton took up his Bible to make better acquaintance with its books for future service; at any rate when in the evening performance the question, "Who's there?" was put to him, he promptly and confidently answered, "Tis I, Deuteronomy."

Macready staggered, but went on with the scene in spite of some unseemliness in front.

On Monday, Feb. 5, there appeared in the *Washington Post* an editorial, presumably written by Fred F. Schrader, the esteemed dramatic critic of that journal, and entitled, "Responsibilities of the Stage."

After emphasizing the artistic, moral and recreative responsibilities of playwrights and actors, the author suggested that a theatrical department should be added to the curriculum of the new George Washington University, pointing out that such action would at once tend to foster more educated acting and to accord a noble profession its just and belated recognition.

"Why should there not be a theatrical course at our great universities," the writer demands, "where the drama, ancient and modern, could be studied, and elocution, methods of expression and the technique of acting be taught by competent instructors, terminating with an appropriate degree?"

On Friday, Feb. 9, the *Post* printed a letter from E. H. Sothern in which he mentioned the article of a few days previous, volunteering, with Julia Marlowe, to donate jointly \$1,000, provided the project of establishing a theatrical chair proved to be feasible. He also offered, for himself and Miss Marlowe, to give an indefinite number of benefit performances at some future date to assist in amassing the requisite endowment. The last important development was made public in the *Post* of Sunday, Feb. 18, in the form of a statement made by a member of the faculty of George Washington University, who recognized the artistic and educational value of the suggestion, and pointed out that a large part of the work was already provided for by existing courses of literary and elocutionary in-

struction. "In view of these favorable conditions," he said, "the university will establish a chair of dramatic art as soon as an endowment of \$150,000 is pledged."

This task surely does not appear impossible.

William Marion Reedy, the brilliantly philosophical editor of the *St. Louis Mirror*, prints a striking caricature of Bernhardt in his current number, and under it writes:

SABA.

Exotic, morbid, feline, fulgurant, ophidian, hypnotic Dona Sol is with us this week. Blood, death, sin, splendourousness are her signs in art. She is Medusa, reincarnate, or a Fury touched with pathos. Ultimate feminism without veneer she voices in subtle and sleek ferocity. Youth stays with her as if sustained and refreshed by vampirish absorption of the life of simulated passions. Fascinate she holds us by a spell of necrophilistic, satanic power. Inscrutable, yet simple, her witchery is that of Leonardo's Mona Lisa, mocking us with our own futilities. She is a Madonna of Evil and the incense she feeds upon is the exhalation of the grave. Her art is a sweet poison brewed of indefatigable genius and the crassest charlatanism.

There are any number of writers to-day who could not say as much in a column.

Among the multitude of "press sheets" issued for single and manifold purposes there is one called the *Missouri Breeze*, edited by E. E. Meredith, and meant to propagate an attraction carrying "Missouri" in its title, that shows more wit than the ordinary half a dozen of its kind.

The current number of the *Breeze* is not as bright as usual, yet is by no means devoid of interest. One of its features is a travesty on "Tammany," entitled "The Showman's Song," with this introductory "stanza":

K. and E.!  
K. and E.!  
How they jump you! Sakes alive!  
Then only give you sixty-five.  
All they see  
Is their fee.  
Jump 'em, bump 'em, stump 'em, dump 'em!  
K. and E.!

## BRADY VERSUS THE CRITICS.

After the curtain had fallen at the conclusion of the second act on the Friday evening performance of *The Redskins*, William A. Brady appeared upon the stage obviously much excited and immediately began to denounce the critics of the daily press.

"I'm going to do something all my friends have advised me not to do," he began in a hoarse voice. "I'm a fighter; I have always been a fighter; that's how I made my way. Jerome elected himself, and he's a fighter. I could afford to put this play in storage, but I won't give in! For days we've been working might and main to make this play a success, to give you something pure, vigorous, artistic. Actors have heart and soul; they have to have, or they can't succeed. Some of the papers send men to see our show who have no heart. They are the men who sent Fanny Davenport to her grave. They are the men who made my wife, the mother of my child, come home to me in tears. The only thing they think about is keeping up their reputations for being funny. They refuse to consider our serious work seriously. They do not come to study our piece as dramatic literature and an artistic production. They want to make us funny. Don't you suppose I could make them funny? I'm going to fight and the bigger the man the harder I'm going to fight him!"

The audience was sympathetically demonstrative. When Mr. Brady demanded whether a critic was justified in comparing Tyrone Power to a "cigar store Indian" shouts of "No!" reverberated from all corners of the house. The manager even resorted to personalities by explicitly naming Alvin Dale and Acton Davies as the most obnoxious offenders.

To one not suffering under the excitement of launching an elaborate production such as *The Redskins* it seems that Mr. Brady did not choose an especially fit moment for issuing his declaration of war, which will probably have no material effect except to secure a considerable amount of free advertising. Most of the journals reviewed *The Redskins* with strictly critical justice, finding opportunity to poke perfectly legitimate fun at the dialogue and several episodes, but giving the manager ample credit for a large expenditure of money and artistic effort, as well as meting out merited praise to individual performers. However, certain clever reviewers might have learned a precious lesson in discretion had they been present to see how the audience rose to the support of the manager.

On Saturday afternoon and Saturday evening Mr. Brady continued his onslaught against the critics, being, however, to draw a more careful distinction between the dignified and the "funny" reviewers. At the matinee he remarked that he had handed the serious criticisms to the actors with instructions to follow the suggestions, that he himself knew more about the theatre than any critic in New York, and that if he could not receive gentlemanly treatment here he would move to Chicago. At the evening performance he repeated the same story in revised form, adding that he could prove how the representative of a great daily had threatened to "fix" him two weeks before *The Redskins* was produced. This time he mentioned Boston and Philadelphia as possible places of refuge. On both occasions the audience greeted his denunciations with mingled laughter and vigorous applause.

## MRS. CARTER'S SUCCESS IN BOSTON.

Mrs. Leslie Carter made her first appearance as Adrea in Boston on Monday, Feb. 26, to the remarkable favor of an audience representing the most conservative and critical element in New England. The Tremont Theatre was packed full of just such enthusiastic friends as David Belasco needs to help support the independents in their contest against the Syndicate. The orchestra had to be stowed away under the stage and people were standing like ten deep at the rear of the auditorium. The most notable Boston critics seconded the applause with judicious appreciations of so pronounced an achievement. It has been unanimously voted that Mrs. Carter outdid herself, displaying a tragic power far beyond her previous successes, superior even to her performance as Du Barry. The mastery force of the tragedy by Belasco and John Luther Long has received its due recognition.

## WEBER AND BIGELOW PART.

Charles A. Bigelow was absent from the cast at Joe Weber's Music Hall on Thursday evening last, and an announcement was made on Friday that he had permanently retired from the company. Mr. Bigelow and Mr. Weber had a slight disagreement at rehearsal on Thursday afternoon and the result was the immediate resignation of the comedian. His parts in the burlesques were played on Thursday evening by A. M. Holbrook, the stage-manager, and on Friday Mr. Weber engaged David L. Don to play the parts formerly entrusted to him. Mr. Don appeared as Topciowna, the Indian chief, in *The Squawman's Girl* of the Golden West on Friday evening, and last night took up the part of Ebenezer Dodge in *Twiddle Twaddle*.

## EDWIN FORREST.



Edwin Forrest, most prominent and virile of American tragedians, was born one hundred years ago, on March 9, 1806. Whatever may be the ultimate judgment as to his dramatic art, however much the theory of Shakespearean rendition may have changed for better or worse, however arrogant and overbearing may be the record of his private and public enmities, his greatness must be recognized and should be appreciated. He forced his way into the profession by sheer dominance of personality; he achieved the most bewildering success at an age when the majority of players are still serving their apprenticeship; he was reputed a tyrant and a miser, yet no man ever gave more liberally to his friends or more lavishly endeavored to foster what he believed to be the dawning American drama. His life was even more tragic than his genius, though no man was ever more delighted to participate in a hearty good time. He died a semi-paralytic, though his splendid physique had been the pride and joy of his existence. He had one of those turbulent temperaments whose passions and eccentricities are more worthy of sympathy than condemnation.

Edwin Forrest was born in Philadelphia, his father being of Scotch descent and his mother, whose maiden name was Rebecca Lauman, coming of pure German extraction, a combination difficult to surmise in his inheritance of commingled depth and sentiment. The father had failed as an importer and the salary from his position as runner at the United States Bank was barely sufficient to support a family of six children by practicing the most rigid economy. From the time he was five until his thirteenth year Edwin attended the public schools, thereafter going to work, first in the printing office of *The Aurora*, then in a cooper's shop, then in ship chandlery. Before leaving school Edwin, together with his brother William, joined a club of boys who gave vent to their dramatic ambitions by giving performances in a woodshed. At the age of eleven he made his first appearance on the stage of the old South Street Theatre in a melodrama called *Rudolph*; or, *The Robbers of Calabria*, as *Rosalia de Borgia*, having been engaged to take the place of a young lady whose illness had obliged her to surrender the role.

Not long afterward, having been refused another trial by Manager Porter, and having carefully studied the famous epilogue written by Goldsmith for Lee Lewis, Edwin Forrest made a second bid for public favor by audaciously presenting himself on the same stage where he had already met defeat. One night he suddenly appeared, rushing out from the wings while the curtain was down and, dressed in the costume of a home-made Harlequin, began to declaim the stanzas just referred to. Encouraged by the applause of the audience, he finished the verses, making his exit with a handkerchief that brought down the house and secured an encore. The astounded Mr. Porter at once hired him to repeat this performance "until further notice." About a year later Mr. John Swift, an eminent lawyer whose attention had been attracted to Forrest by a declamation from Richard III, said to have been given under the influence of laughing gas at a public "demonstration," introduced the boy to the management of the Walnut Street Theatre, and he made his formal debut as Young Norval at that house on Nov. 17, 1820. He made a decided success and the performance was repeated on the 2d of the following month. On Dec. 29 he played the role of Frederick in *Lovers' Vows*, and on Jan. 6 he assumed the part of Octavian in *The Mournfulers*, the profits being for his own benefit. On that night the theatrical career of Edwin Forrest really began. He hired the Prince Street Theatre for one night, drawing a good house to witness his representation of Richard III. Besides the characters already mentioned, he appeared as a precocious amateur "star" in the parts of Anne in *Douglas*, *Charmont*, *Zanga*, *Zaphna* and *Tancred*.

At the age of seventeen Edwin Forrest gave up his position in the ship chandlery, deliberately turning his back on amateur achievements and setting about the business of becoming strictly professional. In September, 1822, he signed a contract for \$8 per week to be "general utility man" under the management of a Mr. Jones, who owned theatres in Pittsburgh, Lexington and Cincinnati. At Pittsburgh he opened as Young Norval, afterward playing all sorts of characters in comedy, tragedy, farce and ballet. The company went down the river on a flat boat to Lexington, then traveled "cross country" in wagons and on horseback to Cincinnati, where Forrest did everything from the acts and the acts and sparring in Tom and Jerry to attempting Richard III for his personal benefit. Such a brief review as the present paper is not a suitable occasion for going into the details about all the vicissitudes of his early ventures. He had the yellow fever while playing with Caldwell in New Orleans. With this same star he toured Virginia, returning far South only to have a jealous altercation and break his engagement. In the Autumn of 1825 Edwin Forrest secured a position in Albany, obtaining his first great opportunity when called upon to support Kean, acting Iago to his Othello. Titus to his Brutus, and Richmond to his Richard. Kean was a splendid artistic example which Forrest was by no means foolish enough to neglect. By imitation and patient study he made visible strides throughout the season, finishing his preparation at one bound.

Gilbert, manager of the Bowery Theatre, New York, which was just being completed, having been impressed by Forrest's performances with Kean, engaged the young man to play leads at a salary of \$28 per week. The Albany theatre closed without paying salaries, and Forrest came to New York in a suicidal humor to wait for the "all opening." Performing for the benefit of Woodhull, he made his initial metropolitan hit as Othello; then, for the benefit of his brother, he played *Rolla* in Washington, and cleared a profit of \$400 for himself by starring six nights in Baltimore. It was typical of him that he sent the money to his mother, who had been living in impoverished widowhood since 1817. Returning to the Bowery, according to the terms of his contract, he created such a sensation as the Moor that his salary was at once increased to \$40, which was sufficiently profitable for Gilbert, who during the Winter and Spring seasons hired him out to other managers for \$200 a performance. When it became a question of renewing his contract for another year Forrest demanded this sum nightly for himself, and obtained it. Figures may be prosaic, but no list of critical encomiums could illustrate so forcibly the phenomenal success and prestige which, in a single season, had accrued to a man scarcely past his twenty-first birthday. Two years later he paid all the debts left by his father, bought a house in Philadelphia for his mother, and by settling upon her all the money of which he was then possessed assured her a liberal competence.

The main facts in the career of Forrest must here be summarized as briefly as possible. He made a tour of Europe in 1834, making his first

professional appearance in London two years later at the old Drury on Oct. 17 as Spartacus in *The Gladiator*. As Othello, Macbeth and Lear he achieved an unequalled success. In June, 1837, he married Catherine Sinclair and the following Autumn returned to America with his bride. In 1843 Edwin Forrest made his second professional visit to England, being billed at Covent Garden by the friends of Macready, with whom his rivalry had theretofore been most courteous. The critics declared that his acting had deteriorated, speaking of his Shakespearean characters as burlesques and caricatures. Unfortunately the most derogatory criticisms were written by a personal friend of Macready. At Edinburgh Forrest went to see his rival as Hamlet and was ill advised enough to hiss loudly when Macready in assuming madness danced across the stage, waving his handkerchief. This was the origin of the quarrel which culminated on the 10th of May, 1849, in the Astor place riot, when, in restoring order, the military was obliged to fire and kill thirty American citizens to quell what had formerly been the personal feud of two English-speaking tragedians. Macready, who had been driven off the stage a few nights previous by the anti-British element of toughs, attempted to play Macbeth. Though the audience had been carefully picked from Macready adherents, the performance was stopped by the bombardment of the crowd outside, such a fracas resulting as never before or since arose from such a cause. In the same month of this same disastrous year Edwin Forrest separated from his wife. There would be no purpose in raking up an ancient divorce scandal. Forrest's suspicions seem to have been not unjustly founded on a letter addressed to his wife under the name of Consuelo, but the jury granted the divorce to the wife instead of the husband, forcing him to pay a liberal alimony into the bargain. It is now generally supposed that Mrs. Forrest, though of an erratic disposition, had never been actually unfaithful. Divorce cases were less common among theatrical people then than at present. The effect on the public was so unfavorable that, being still recognized as the foremost American actor, Forrest never regained his personal popularity.

With a single interruption of four years Forrest continued diligently to sustain his position of theatrical supremacy up to 1871, sometimes playing for an entire season and sometimes acting intermittently. During the latter part of this period he was seriously hampered by a partial paralysis and by continued attacks of the gout, which persisted in spite of his scrupulous diet and his regular gymnastic exercises. After his last performance in New York, in 1871, he made a tour of the provinces which netted almost \$37,000 and which extended from Philadelphia through the South and West to Boston. There on a Tuesday night in the second week of his engagement, April 2, 1872, he appeared in *Richard III*. Never again was he to be seen upon the stage. When he had recovered from pneumonia his paralysis had so far advanced as to make it impossible for him to act, and a worker to the last, he endeavored to read the Shakespearean roles he could no longer portray. The critics praised his renditions, but the public refused to attend. He was ill and disheartened. On Saturday afternoon, Nov. 30, 1872, in Boston, after a reading of Othello, he made his last bow and retired to his home in Philadelphia. There five days later he was found dead in his room. He died stretched out on the bed, facing upward and grasping a pair of light dumbbells.

Forrest spent thousands of dollars in an effort to foster active dramatic composition. While yet in his twenties he offered prizes ranging from \$500 to \$3,000 for American dramas. Of the nine pieces accepted, five were absolute failures at the time, and even McCullough suffered defeat in attempting to revive two of the other four, *Metamora* and *The Last of the Wampagoes*. Forrest is supposed to have spent at least \$20,000 for plays which he never produced. Of all his four children only one lived to be a few months of age. He died rich, without kith or kin, overwhelmed with sorrow and solitude. He had perhaps as many friends as enemies, both of both, but only one whom he took to his heart, James Oakes. That he loved his wife passionately, his tremendous jealousy is sufficient proof. They were separated and their divorce was a prolonged and notorious scandal. He loved children; he revelled in the joy of living, yet his life, his death, was a tragedy as profound as the darkest of his terrible impersonations. He was an abominable man—a man who went into training for a tour, regulating his diet and his hours of sleep as if entering an athletic contest.

Edwin Forrest was impulsive and imperious. He was an exacting task-master, less severe to his subordinates than to those of a more equal rank. The stories of the arbitrary manner in which he refused to play with various actors and actresses have been repeated and magnified; the tales of his physical brutality have been grossly exaggerated. His enemies were many and some of them apparently irrational, but he was generally quick to recognize the fact when he had committed an injustice and his liberalities were scarcely less extreme than his antipathies. He supported his mother and sisters with the utmost generosity. On at least one occasion he paid the salaries of an entire company. His lesser professional bounties were innumerable. He invested \$50,000 to provide an annuity for his friend James Oakes, and he left practically nothing for fortune to found the Edwin Forrest Home for Actors on his old estate of Springbrook. After he had decided to appear at no more benefits, he was always ready to contribute \$200, his regular price for a single performance. In spite of this evidence to the contrary, he has been accused of avarice. It is impossible to deny that he was fond of money, especially in his later years, but it is equally impossible to deny that he was fond of spending it when and where he believed it could be of service.

The acting of Edwin Forrest was sure never to make a negative impression. The public for the most part idolized him, critics applauded wildly or assailed him as bitterly as he himself ever condemned an opponent. The unvarnished truth of the matter seems to be that Edwin Forrest in his work was physical rather than spiritual, although there are men still living who saw him that contend his readings were finely intellectual. He had the finest voice of any American actor, magnificent in volume and caliber at once low and of a most sonorous virility. He was as handsome, as stalwart, as indomitable as Jupiter Olympian. Though he was a student by no means lacking in application or mentality, the very splendor of his physical proportions and conceptions tended to annul that more evasive and spiritual element of emotion. He is said to have been an indefatigable worker, a close observer and an admirable mimic. When preparing to play Lear he visited an insane asylum for the express purpose of watching the patients and learning to copy their actions. As the years progressed his work, which at first had been crude, uncultivated genius, gained in mental acumen. His heat and most effective characters dealt with mighty and fearful passions. To see him enact Macbeth or Othello was almost as terrible as being present at the actual murders. Yet his presence on the stage was anything but melodramatic. He had the most stupendous voice. His body seemed as massive and as full of portent as a sleeping volcano, his motions were deliberate and compelling, his declamation, though most of his readings have now been discarded, was exact even in his fury. Probably no human being has ever given such terrifying portrayals of insane passion, vindictive hate and mad jealousy. His stage fights verged on genuine combats.

Outside of his classic repertoire his favorite parts included Spartacus, the one role in which he was absolutely unrivaled; *Metamora*, *Don Quixote*, *Calus Marina*, *Demetrius*, *William Tell*, *Richard III*, *Brutus*, *Hamlet*, *Shylock* and *Coriolanus*. As Othello, Macbeth and Lear his supremacy was practically undisputed. It will be remembered that Othello was the first part in which he achieved an overwhelming success, and probably no other role ever became so popular with the theatre-going public. His Hamlet was naturally inferior to the Hamlets of several other tragedians. Emotionally and physically he was not built to reproduce a purely intellectual anguish. He long reigned supreme in tragedy.



## TELEGRAPHIC NEWS

CHICAGO.

Mantell's Shakespearean Season—Arnold Daly—The World and the Woman.

(Special to The Mirror.)

CHICAGO, March 5.

The People's Theatre, re-opened by Wingfield, Rowland and Clifford as a family stock theatre this season, has become too small for its patronage in half over. The experiment of supplying a better stock company than the 10-20-30 prices would warrant and presenting plays lavishly of a proper character has been successful far beyond the anticipations of the managers. Week before last East Lynne was the bill, and every audience, afternoon and evening, was capacity, though the theatre is large. Last week The Charity Ball, thoroughly well played and excellently staged by Director Frank Reel, drew a great many more people than could get into the house. People began to be turned away at the matinee at one o'clock, and I saw a crowd around the box-office between acts buying tickets for future performances. Across the corridor was the nursery, populous with babies in swings, rocking chairs and nurses' arms, while their unbothered parents were in the theatre.

Robert Mantell has won the same high artistic appreciation in Shakespearean drama at the Grand Opera House as he did during his last preceding visit at another theatre whose history did not conduce to the success of his engagement. Mr. Mantell opened at the Grand in King Lear, which had not been done here for many years, and received general admiration. He used the Booth edition, further edited by William Winter and the author. The editors and the star succeeded in placing the old King memorably in the minds of all fortunate enough to see the production. The great difficulties of the part of Lear were met finely and in most instances with Shakespearean adequacy. The King's curse was tremendously applauded and all Lear's great scenes and speeches after the storm on the heath were keenly interesting instances of the great dramatist at his best and of masterful acting. The beauty of Marie Booth Russell was remarkable and her Cordelia was fine and sympathetic. Harry Leigh-ton, Guy Lindsey as Edmund and Arthur Roberts as the fool showed marked ability for the classic drama, and Franklin Bendisen, formerly a star pupil of the Chicago Musical College Dramatic School, played Oswald effectively. Gordon Burby was a good Kent. Several stage settings aroused applause before the scenes were opened.

Mr. "So-sarcastic" Shaw's You Never Can Tell, played by Arnold Daly and company at the Garrick, has appealed successfully for recognition in spite of Shakespeare as a double competitor at the Grand, with Mantell, and at the Studebaker, with the Garrick entirely, received the Shaw drama with hearty approval. In the words of Mr. Hubbard, of the Tribune, the performance "is delightfully smooth and crisp." Mr. Daly was taken to task some for his Valentine, but Crystal Herne's Miss Clandon was generally and highly praised. John Findlay's William attracted special attention and compliments were paid him on all sides. Dodson Mitchell's Bohun was strenuously good. The production is another piece fit for the Garrick like The Man on the Box, and like it, is receiving a fine, substantial box-office appreciation.

Manager J. J. Mordock, of Ravinia Park, has engaged Damrosch for another orchestra season beginning June 22. The engagement is indefinite and upon its history will depend the question whether the New York Symphony Orchestra will be a regular summer attraction at Ravinia.

Augusta Cottlow, the pianist, will be heard in a concert at Ravinia Park next Saturday evening, March 10.

Edward B. Haas, the People's leading man, gave one of the best performances of his engagement at that theatre as John Van Buren in The Charity Ball. The part suited him well and his dignity and sympathy were admirably expressed and maintained. In the scene between the brothers at the rectory in the third act Mr. Haas was especially natural and convincing. The excellence of Walter Fred Jones' Dick made the meeting of the brothers most telling in its sincerity and strength. Camille D'Arcy brought Phyllis up to the general high grade of the performance and was especially successful in the emotional climax of the third act. Marie Nelson played Ann with the right dignity and sympathy and Louise Lester's Mrs. Van Buren was similarly excellent. Louetta Babcock as Bess was fitted to a nicety with the part and was bright and winsome to a degree. Laurence Dunbar was a good Alec Robinson.

The production of Hauptmann's *Sunken Bell* by Leon Wachner's German company from Milwaukee Monday was a remarkable success artistically and many people were turned away. The famous play received a poetic interpretation, according to Mr. Bennett, of the *Record-Herald*, in interpretation of the "hard and sophisticated" company. Heinrich Steinman as Reutendelein was much admired and compared to Gorma. Mr. Bur-garth, Miss Marbach, Mr. Sprout, Mr. Marx and Mr. Gros received exceptionally warm praise.

Lyman Glover says the entire Three Graces company is here and rehearsals are well under way, but the opening date is not decided on. Amy Ricard is to be one of the Three Graces, which is fine assurance that they will be as good as their name. Mabel Harrison, John Slavin, Frank Farrington, Sidney de Grey and Robert Bowers are also in the company. Max Freeman is conducting rehearsals and three handsome sets have been painted.

Manager Joseph Pilgrim, of the People's Theatre, recently received an invitation to join the Buffalo Bill forces at Marseilles, France, for the European tour, beginning March 12. Mr. Pilgrim conveyed his compliments to Fred Hutchinson, but declined.

Numerous friends of Al. McPhail in this city were pained to read the recent dispatch from Pittsburgh that he was suddenly stricken blind at a theatre there, and later was found in a state of collapse from apoplexy. Mr. McPhail struck a match the moment he became blind and held it before his eyes, thinking he must be mistaken.

George Allison, the Bush Temple leading man, has written a song which will be heard in the near future by the public. Mr. Allison is discovering numerous accomplishments elsewhere in the realm of the fine arts than in the dramatic field.

The Chicago Shakespeare Club's dinner in honor of Robert Mantell and Mrs. Mantell was attended by over one hundred people. Mr. Mantell responded finely to the toast, "Shakespeare on the Stage," and Mrs. Mantell talked most interestingly and wittily. Ben Greet was one of the after-dinner speakers and told stories, one of which detailed how 500 children of a school who had saved nickels to attend one of his performances brought the load of coins to the theatre in a cab. Arthur Hahn, the bass singer, sang several selections, all enthusiastically received. A reception in honor of Mr. Mantell is being given by the Shakespeare Club at the Auditorium this afternoon.

Manager Howard Pew writes from London, where Crestore opens to-day in Queen's Hall for several weeks, that the band is booked for a Chicago engagement next Summer. The great success of the band at Bismarck Garden last Summer will be repeated if an equally good opportunity is offered to hear it.

Checkers is doing a big business at McVicker's, and Hans Robert seems very close to Thomas Ross in the title-role. Dave Braham is still the only Push Miller.

Three-quarters of a page in the Red Wing Daily Recorder devoted to Bertha Gailand in Sweet Kitty Bellairs indicates that Mr. Belasco's production, due soon at the Garrick, was an event of the season in that Minnesota city.

Parafal is underlined for production this season at the People's.

Unusual interest is taken in the appearance of Adelaide Keim as Hamlet at the Bush Temple to-night. She will play it a week. George Allison

was out of the cast, but will appear next week in *At the White Horse Tavern*.

Still another new theatre (projected). The Chicago Woman's Club has resolved to establish an art theatre, and Donald Robertson, the actor, a committee of the club and a mysterious committee of gentlemen are supposed to be actively getting plans into shape. A theatre is to be rented at first and later one is to be built. An excellent stock company is promised at an early date.

I learn from a tall, good-looking source that Mabel Hite and Walter Jones, late of The Girl and the Bandit, are going into vaudeville. After a tryout nearby they are to appear at the Kohl-Castle houses.

The College Widow will return to the Studebaker on March 19, following Mr. Hackett's production of *The Little Gray Lady*. The Widow will undoubtedly run until May, when Mr. Savage will make a Summer production, probably a comedy.

The Russians made money, a little more than expenses the first week and considerably more the second week.

Hugh O'Neill and local talent are presenting Robert Emmett at the Great Northern this week. Tom, Dick and Harry follows.

The Burglar's Daughter passed Chicago muster as a melodrama, but for some reason or other the author or producer seemed to think a free use of violent explosives helped to please. A good many of the audience seemed to accept this view.

The play was good enough and effective enough to satisfy without those decorations of condensed language, and the closing situations of the second act were unusually strong and clever. The play, in fact, holds interest in the good melodrama manner all through. It was pretty well acted. Francis Morey was able to play the preacher in a way that commanded the attention and respect of the audience. His acting was easy, sensible, thorough and he had an excellent voice that helped much. Una Clayton is a rather odd and quaint little woman, in many ways especially fitted for a burglar's-daughter-Bowery-girl who is trying to be good and a lady. She was equally successful in comedy and pathos and got a personal curtain call. Nat Jerome's Jew river pirate was effective comedy as usual and his monologue and songs went well. Tom L. Brown as the Irish motorman was good. The house Thursday night looked big and prosperous.

The Yankee Circus has been keeping the Auditorium fairly well filled, though a big audience there doesn't look like a crowd after it is seated in the huge orchestra section. There are indications of better business this week when the genuine excellence of this Hippodrome production is better known. After the trained animal exhibition the side sections of the proscenium are drawn up revealing the entire width of the immense Auditorium stage. The expanse revealed makes you think for a moment you are looking right out on the whole lake front, which in fact is immediately behind the stage. You listen for the splash of the waves on the shore. Joseph C. Miron thundered popularly as Thundersiro in the musical comedy portion, and Bessie McCoy was pretty and gracefully acrobatic as Aurora. Arthur Woolsey's new voice filled the house pleasantly in his King Borealis numbers. Others in the cast are H. J. Seigfried, Ben F. Grinnell, George Martin, George Holland, Maud Kimball, Mabel Stanley, Leila Roemer, Snitz Edwards, Ellen Rayner, Alfred Trueschel, and Alice Redding. The hits of the circus were the new tricks of Barlow's elephants, the bareback riding of Louise Powell and Robert Cottrell, Calcedo, the high wire, Mile Marquis and trained ponies and the Meteor aerialists. The Lovitts, the Everetts, Sisters O'Meers, Four Milans, and the Manillo-Marrits act were all up to the best grade of circus features. The grand ballet of the hours was a beautiful and fitting close.

The Mantell Shakespearean season of two weeks will be one of the most successful of any single star in the legitimate in recent years here. I understand the aggregate receipts are likely to be about \$20,000, judging from the big advance sales and the succession of large houses.

Mr. Mantell's season has been similarly successful elsewhere this season, and he will go to New York with more prestige than ever.

The Vanderbilt Cup, with Elsie Janis, will not be the Summer attraction at the Grand Opera House as intended. It will be seen at another theatre. Instead, the Grand Opera Fields will make a new production. The Heir to the Moorah is now talked of for the Illinois and Abyssinia is not so near a certainty as it was for the Great Northern. Mexicana is mentioned as a possibility at the Chicago Opera House.

Note the soporific effect of the crusade against certain kinds of melodramas: When the World Sleeps and When London Sleeps this week at the Columbus and the Agassiz are likely to be very ill with typhoid fever in St. Louis.

Stage-Director Frank Beala, of the People's, has discovered an anti-lean remedy that ought to make him a fortune, so rapidly does it bury bones.

A new play, entitled *The World and the Woman*, by Willard Mack, member of the Avenue stock, was produced last week at the Avenue. It seemed to please the Englishers very well. The four acts are in the home of the Rev. Duncan Duncomb, and the story is chiefly about him and a young woman he has received into his home. She has a secret and it is used by a man who loves her in vain to force her to marry him. A carping, prying, gossiping, old-maidish aunt in the household makes all the trouble she can for the persecuted woman and has a sordid love affair with one Daniel O'Hara.

A doctor is in love with the young girl of the family. There is a good deal of comedy and sufficient elements of interest. In the second act these are handled cleverly for numerous good situations, but the dramatist is not so successful in his climax or approach to it. Mr. Mack gives considerable promise as a playwright. May Homer as Virginia Phillips had an excellent part for her and played it well. Francis Boggs was good as the clergyman. The author himself gave a very creditable performance of Graves the heavy. Albert West was good looking and satisfactory as Dr. Wallace, and Clara Dalton a pleasing Molly.

Louise Carter made her first appearance last week as leading woman of the Marlowe stock and gave a rather creditable Camille. Willis Hail played Armand with sincerity and strength and E. Lawrence Jones as Count De Varville was generally praiseworthy. Frederick Julian's Duval, pere, was effective, and Edith Julian was successful in contributing comedy as Madame Prudence.

Fred Berger, Jr., son of the Sol Smith Russell manager, has closed his Liberty Belles season and arranged to start out from this city with a new company to play *A Study in Scarlet*, opening on March 12. The company includes B. B. Le Roy, R. E. Magna, Bertha Dowling, Mr. and Mrs. Frank Oliver, and Mrs. Fred Berger.

George Samuels has begun here the organization of a stock for the Curtiss, Denver.

A big vaudeville bill at the Press Club Saturday night included Arthur Hahn, Olive Vail, Professor Birch, Myles McCarthy, Arthur Deming, Frank Farrington, Isabella Low, Ernest Willis, and Grace Dexter Hoops. Milo Bennett was chairman of the Arrangements Committee.

Florence Townsend is issuing what appears to be annual passes on the Pennsylvania Railroad, but on inspection are found to be passes up to the box-office to buy a seat to see her in *Coming Thro' the Rye*. This is clever, as is her maid in the comedy.

Before and After is coming to the Grand Opera House.

The Thalia Theatre Yiddish company will be at the Garrick afternoon and evening, March 25, with David Kessler in Krutser Sonata.

OTIS COLBURN.

## PITTSBURGH.

Prince Chap—Clarice—Texas—Trilby and The Pit—Melodrama and Burlesque.

(Special to The Mirror.)

PITTSBURGH, March 5.

At the Belasco to-night is a splendid drama, *The Prince Chap*, interesting and well acted by Cyril Scott and an efficient company. Next week

Henry R. Dixey comes in *The Man on the Box*, followed by *Before and After* and *Mrs. Fiske's* return engagement.

Clarice at the Nizon and pleased to-night's audience. William Gillette is supported by a capable company and the play is splendidly mounted. Viola Allen in *The Toast of the Town* comes next week.

The Alvin has a large audience to-night, with Texas as the attraction. It is a strong play, well acted and staged. Next week comes Peggy from Paris, followed by Fiske O'Hara in Mr. Barnum from Ireland and Eva Tangany.

McFadden's Flats is playing its annual engagement at the Bion, where two large audiences seemed to enjoy this slap-stick sort of entertainment. The Confessions of a Wife will be unfolded next week.

The Empire was crowded to-night, Black Patti and her company playing their annual engagement. Next week George Kilmt appears in *Big-Hearted Jim*.

Waldron's Trocadero hold forth at the Gaiety this week. Brimm, the juggler, and the Alpine Family of acrobats are the chief features of the olio bill. Next week *The Jersey Lilies* are the feature.

The Academy has The Thoroughbred, presenting the musical burlesque, *A Good Run for Your Money*.

The third of the series of the Elmdorf Re-tures will be given on Thursday night at Carnegie Music Hall; subject, "Morocco."

Burr McIntosh will repeat his lecture, "With Secretary Taft in the Orient," on March 21 at Carnegie Music Hall.

Frank Patterson, formerly the dramatic editor of the Dispatch and press representative of the Grand, has succeeded Jackson D. Haug, who has been the dramatic editor of the Post for several years.

The Lenten season has decreased the business at all of the theatres. Nevertheless, most of them are doing well.

Last week The Pit did not appeal largely to the patrons of the Nizon, and the one performance of Trilby drew an extremely small audience. If these plays had been presented at the Alvin at popular prices they would likely have played to around \$10,000 for the week.

ALBERT S. L. HAWES.

## BOSTON.

Mansfield's Engagement—Mrs. Carter's Remarkable Season—Stock Company News.

(Special to The Mirror.)

BOSTON, March 5.

Richard Mansfield's return to Boston is the most important event in local theatricals to-night, and the audience which greeted him at the Colonial was one of the largest that he had ever drawn at that house. The fact that he had never played Don Carlos here was largely responsible for the attendance, and the same thing is already assured for to-morrow night, when the bill will be *The Misanthrope*, another drama which he has never played in Boston. The remaining offerings of his fortnight's stay at the Colonial will be revivals of the leading works of his repertoires of previous seasons. His company is especially strong. Florence Rockwell, Arthur Forrest and Sheridan Block being among the best liked of the Boston favorites.

Eleanor Robson's return to Boston at the Hollis very appropriately opened with *Meryl Mary Ann*, for she played to capacity business throughout her entire engagement last year when this was the bill. She was splendidly received to-night, and her impersonation of the slave proved as delightful as ever. Her support is admirable throughout, all the others, but especially Ada Dwyer, being well received. For the second and last week in Boston Miss Robson will present her new Clyde Fitch play, *The Girl Who Has Everything*.

There was almost an approach to the continuance at the Park to-day, as the Paul Orloff Players began a series of special matinees in *The Chosen People* to-day, to be followed by *Ghosts*, *Zara*, and *Petty Prentiss*, while in the evening May Irwin continued her final week in *Black Is Back* opening her final week in Boston. She has improved upon her own impersonation during the year of absence and is funnier than ever, and her songs are uniformly popular with her audiences.

The Pearl and the Pumpkin opened at the Boston with the Ecole-Ariza Dancers as an added attraction since the extravaganza had its original production in this city.

The Fatal Card is the offering of the week at the Castle Square by the stock company, which gave a production fully the equal of the original one, which enjoyed so long a run at the old Museum. It is one of the best melodramas seen here in recent years, and it has been put upon the stage in splendid fashion, with elaborate settings. John Craig, Lillian Kemble and all the other leaders of the company scored individual hits.

When We Were Twenty-one, at the Empire, introduces the leaders of the stock company in the play best known here through the work of Nat C. Goodwin and Maxine Elliott. Mary Hall, back in the cast after a week's well-earned vacation, proved an ideal heroine, and Howell Hansell's Dick was worthy of Goodwin. William Everts, Mary Sanders and the others of the stock company were seen to advantage.

Mrs. Leslie Carter's first week at the Tremont, with Adrea, was a wonderful one so far as the attendance was concerned, and the audiences were increased in size and enthusiastic in tone. There can be no question about the favorable impression which Adrea has made here, and it could certainly run through the four weeks, but this is announced as its last, so as to make way for her revival of *Zaza*.

Last nights also are announced at the Majestic, although in this case it is the final fortnight which has been started for *Misph*. The strikingly beautiful pictures of Hebrews and Persian scenes are among the most notable of this house has known in a long time, and the acting is upon a high plane of artistic excellence. From here *Misph* will go to McVicker's in Chicago.

The Eternal City has always proved one of the best liked plays of the Hall Caine novels dramatised for stage purposes, so far as Bostonians are concerned, and its local engagements have been prosperous ever since it was first given by Viola Allen. Consequently it was natural to expect a fine audience to open the week at the Globe with Jane Kennard as star, a thoroughly effective Boma, and William Bonney as the leading man.

The King of the Opium Ring is perfectly familiar to the patrons of the Grand Opera House, for it has been played there repeatedly and never has known a poor engagement. Its realistic scene of Chinatown, its Celestials, and its interpolated vaudeville features will make this engagement fully the equal of its predecessors.

Harry La Marr comes to the Bowdoin Square this week as a visiting star, supported by the stock company of the house, and gives New England folks, in which the character of Mrs. Puffy gives him a good chance for female impersonation. Nearly all the leading members of the organization have places in the cast.

Yvette Guilbert will come to Boston after all in her tour, as three special matinees have been arranged at the Hollis for March 20, 22, and 23. David Belasco and Charles Emerson Cook returned to New York after seeing Adrea started auspiciously for Mrs. Carter's engagement at the Tremont.

Horne McVicker has been transferred to Ethel Barrymore's business staff from his position ahead of William Collier. They have a way of making such transfers when there is a long Boston engagement.

Although the announcement had been made that Annie Russell would resume her tour of America in this city, it was not known until last week that the house would be the Park and that the play would be *Prince Charming*.

John B. Schoeffel has arranged with Henry W. Savage to have the latter make a musical production at the Tremont in the late season, to run through the Summer.

George C. Tyler, of Liebler and Company, will be in town to attend the rehearsals of Eleanor Robson and her company in the new play by Jerome K. Jerome, which will be produced at

## ANNA DAY.



Photo by White, N. Y.

Next season Anna Day will be seen in the stellar role of a massive production of *When Knights Were in Flower*. Miss Day has frequently appeared in this part and even when compared with the work of Roselle Knott has received high praise. She is one of the few actresses to rise by merit alone and, although a young woman, has served a long apprenticeship in histrionic art. Miss Day is a woman of beauty and personal charm and has a host of friends not only in the profession but in the laity as well. She will probably open her season in New England and tour through the South and West, where she has won great popularity.

Portland, Me., immediately after the Boston engagement.

A representative of a Mexican syndicate is in town to consult with Richard Mansfield in regard to a season in the city of Mexico with his repertoire. They make him a very flattering offer.

The Ham Tree will be transferred to the Hollis from the Colonial on account of the coming to that house of Fay Templeton for a run with *Forty-five Minutes from Broadway*.

The Edge of the Storm will have its first production in America at the Castle Square on March 19, and will undoubtedly prove quite a feather in the cap of the Boston Stage Society.

Isaac B. Rich leaves here to-morrow and will sail from New York for a month's voyage through the Windward Islands.

Eric Jewett, a son of Henry Jewett, the actor, is a new member of the stock company at the Empire, making his first appearance there this week.

Edwin Shepherd, the veteran teacher and elocutionist, gave a splendid interpretation of Richelieu in *Steinert Hall* last week. He condensed the drama and gave all the characters, appearing with special dramatic effect in the scene.

The Cadets went down to Providence on March 3 and gave two performances of *Miss Pocahontas*, and they will give a special matinee at the Tremont on March 7, as a farewell testimonial to R. A. Barnett, who gives up his residence in Boston and goes to New York to engage in theatrical work. It is a deserved compliment, as the creations of his brain are what built the armory for the Cadets. The seats were sold by auction last week and the highest premium was paid by B. P. Cheney, the husband of Julia Arthur. William Seymour also was a buyer.

Ira B. Goodrich, Jr., whose *On Satan's Mount* will not soon be forgotten by those who saw it, has obtained the right to dramatize Vergil's *Aeneid*.

Tunis F. Dean has been receiving pleasant acquaintances in Boston during the past week. He is here as manager for Mrs. Carter in Adrea at the Tremont.

Although Mrs. Sarah Green Le Moyne, the actress and first wife of W. J. Le Moyne, provided by her will that her body should be cremated and the ashes scattered on the waters of the Charles, that was not done, and the ashes were buried at Mt. Auburn, as I said at the time. One of the persons remembered by the bequest of some floor mats was Melinda Mitchell, the Indian princess of Lakeville, now an old woman, a direct descendant of Massachusetts.

Theatrical people were interested in a Supreme Court decision, which was made by the full bench last week, holding that a railroad company receiving notice that theatrical effects shipped by it must be on hand at the destination for an advertised performance is liable in damages for the gross earnings of the property, less the expense of its use, for delay in its shipment and delivery. This was decided in the case of Charles E. Watson, of Lawrence, vs. the Boston and Maine Railroad Company. He was allowed by the Superior Court \$4 for car fares and time spent in the search of his property. He sent the Galatesa properties to the railroad at Winchendon in June, 1902, for delivery at Milford, and the car lay at Worcester until after the time of the exhibition. The case is sent to the Supreme Court for assessment of his damages.

JAY BENTON.

## CINCINNATI.

Olga Nethersole—Southern and Marlowe—For-paugh Stock—Dr. Ludwig Fulda.

(Special to The Mirror.)

CINCINNATI, March 5.

Olga Nethersole opened her engagement at the Grand to-night in *The Labyrinth* before a crowded house. Sapho, Carmen and The Second Mrs. Tanqueray are to follow. It is Miss Nethersole's first engagement here for six years and a tremendous advance sale indicates that it will be by far the most successful she has ever played in the city. E. S. Willard follows.

The Southern-Marlowe engagement at the Grand last week was a prodigious success, many people being turned away unable to obtain seats. Miss Marlowe was severely handicapped by the injury she received in Pittsburgh the week before and on Monday night had to be carried on and off the stage. She went through her part as Katherine seated in a large arm-chair.

The Forepaugh company at Robinson's is playing *The Wife to Large Audiences*. The addition of Walter Edwards has greatly strengthened the company. He and Jewelline Rogers, the new leading lady, have already become favorites. Mrs. Fiske returns to this house next week for two special matinees of Hedda Gabler.

The Four Mortons in *Breaking Into Society* are at the Walnut.

The Factory Girl, with Caroline May as the star, is drawing well at Heuck's Arrow, is again at the Lyceum, where it is as potent as ever.

Dr. Ludwig Fulda, the eminent German dramatist, has been in the city for several days. He has been the recipient of much social attention, and last night the German Stock company gave a gala performance of one of his earlier plays.

The ticket speculators, who were thought to be permanently put out of business by the drastic ordinance adopted several years ago, have been plying their vocation again. A plain intimation from headquarters that the work house was yawning for them resulted in a rush to cover before the end of the Southern-Marlowe engagement.

H. A. SUTTON.



ST. LOUIS.

Bernhardt—Mrs. Fluke in Leah Kleschna—William Ashe—The Lion and the Mouse.

(Special to The Mirror.)

St. Louis, March 5.

With the exception of Phedra, her Friday matinee bill last week, Madame Sarah Bernhardt drew capacity houses to the Garrick at every performance. Phedra was beautifully done, although not according to stage directions, scenery being rather a minus quantity; but for all that a distinguished audience followed it intently. The Bernhardt season was worthily inaugurated with Leah Kleschna, and as a matter of fact nothing offered afterward was quite so satisfying. Age, that most discussed question, does not seem to have affected Madame Bernhardt's art at all. If anything it has given her a broader outlook upon the drama as she finds it. Her voice has lost nothing of its charm. To the most insignificant person in the cast all parts were in worthy hands and a skill and judgment were united in the presentations that must have gone far toward raising the estimate of high-class drama among discerning patrons. The local press did each according to its kind by Bernhardt. Papers went to give much space to the subject liberally; others, deemed in the same class, doled out lines with a niggardly hand. Financially the visit of the great Frenchwoman was a fine success. Among those "in the know" the Shuberts' enterprise, backed up by the cleverness of William F. Connor, in bringing Madame Bernhardt to St. Louis for a stay extended beyond original limits, is much commended.

Mrs. Fluke began her return engagement at the Garrick to-night in Leah Kleschna. Her audience was made up largely of those who had seen her before. While the Bernhardt box sale was at its height the Fluke reservations were going on at a big rate, and to-night's house was filled to capacity. The same conditions prevail for the rest of the visit, with the biggest audience coming Friday to see, under the most favorable conditions, Mrs. Fluke's Hedda Gabler. It seemed good to hear the American language once more from the Garrick stage after that babel of French of the Bernhardt season, fine as it was. Mrs. Fluke's reception was tantamount to an ovation to-night. The audience's attitude toward the distinguished interpreter was that of genuine friendliness. I hear of a big demand at the book-stores and libraries, especially the Mercantile, for Ibsen and his Hedda Gabler. It may cause mental strain here and there to apprehend the true inwardness of the great Norwegian, but all goodness on this foolish earth is conceived in pain; so let it be with Ibsen. What is more pertinent, many of the best people hereabouts want to see Mrs. Fluke well bestowed when she comes to St. Louis, and if there was no due appreciation when last she came among us, we are now humbly to make amends.

Mrs. Humphry Ward's dramatized novel, The Marriage of William Ashe, went on to-night at the Olympic. Grace George (Mrs. William Brady) has the principal part and did nicely. Margaret Mayo's stage version of the much discussed story. Mrs. Ward herself was variously reported to be in the city as the guest of the Bradys. The Olympic had a fine audience and the play was closely followed at intervals. As Lady Kitty, Grace George showed the results of careful coaching. She handled the major episodes of the story with some skill, but the inordinate desire of our theatregoing population for novelties will likely permit a profitable repetition of the play next year.

Schiller's best dramatic work, Wilhelm Tell, was the essay of the Heilmann-Welb Stock company at the Odeon last night. With meager scenery and much absence of effects, the painstaking Germans were still enabled to give the work an adequate rendition. Ludwig Lindtke, an effective histrion, had the title part, and when he recited the famous Monolog am Stein, "Die deutsche Freiheit ist ein Stein, der in der Hand der Freiheit liegt, und der die Freiheit der Welt ist." Es fuerst kein andrer Weg nach Kuesnacht—he held the house in silence.

Mr. Elm and I, a musical concert with farce-comedy, is at the Grand. J. F. Sullivan as the Tramp, Billy Watson as the German, and Arthur White as the typical stage Irishman make a trio that can be conjured with. Each of them is an expert in his particular part; consequently jealousy ought to be entirely eliminated. No one got past the Grand's door last night after eight. What is designated as the most interesting play in years, The Lion and the Mouse, in which the counterfeit presentations of John D. Rockefeller (who, among other accomplishments, escapes court service) and Ida M. Tarbell (who hints that Rockefeller's father was a horse thief) figure, is at the Century. Charles Klein, author of The Music Master, of which work and Dave Warfield New York won't let go, is responsible for The Lion and the Mouse, for which he has truly found an engaging title. If fault is to be found with the work it may be said to be too contemporaneous. The entire United States, Missouri in particular, has no stomach left for Rockefeller, his high-priced oil or his sleazy charity. It might have been well to give the old man and the insistent magazine a rest.

Last night another Yiddish company of players, under the leadership of Sigmund Mogulesko and Jacob Silbert, had the Olympic stage. They put on a version of King Lear, intense, fascinating, and within its simple framework, entirely creditable. Jacob Gordin made the adaptation. King Lear of late seems to have become an unactable play on the English stage, so fickle is our taste. It may be the mission of the Yiddish people ultimately to revive the bard. Then, in time, we may have "the Jew that Shakespear drew." At the matinee the company put on The Flirt, by Shakespear (not Shakespearovich, as an eminent contemporary was about to print it when headed off).

The Ninety and Nine is at the Imperial. It does not, as might be supposed, concern itself with the joy in heaven over one sinner that repenteth as against the ninety and nine that go not astray, but deals with modern affairs and a man who strictly has his nose against the grindstone. How his nasal epidermis withstands the little revolution is the subject of the story. The realistic railroad scene furnishes another modern instance.

A stage chapter on devil worship is extant at Havlin's this week, entitled Dangers to Working Girls. A huge idol is part of the paraphernalia of the piece, around which all the episodes revolve. The idol is there, Billy Garen says, because it means "Do not be idol." Idleness is one of the chief sources of danger to working girls. These incongruous ingredients make this melodrama a gruesome spectacle, but the audience liked it, packed the house, etc., so "qui bono?"

Kubelik, violinist, returns to the Odeon on Thursday, and, I believe, the Sondheim Sisters, ensemble pianists, are booked for the succeeding night. The idea in ensemble pianism is that the action of all the players (in this instance two) should be synchronous. Since chronically committed are the base of this department of music. The Sondheim Sisters have, it is reported, reformed their percussional hiatus since their last visit hither.

Herr J. P. Kiburz, piccoloist, trilled merrily with the Choral Symphony Orchestra at its popular "pop" yesterday. The Odeon was crowded. The other soloist was Herr Fred Koch, barytone. Much popular music, enough to enrage the classicalists, was on Herren Ernst und Fischer's generous programme.

George W. Floyd, manager of the Garrick, had a "house party" at that theatre last night. Many prominent instrumentalists and vocalists, as well as the pick of Manager Tate's vaudeville artists, contributed to make a merry evening. The entertainment also caught the overflow from the other Sunday night houses, all of which helped to put George into a merry mood again. Margaret Anglin followed Mrs. Fluke at the Garrick. Mr. Bradford, expert on angling, is on the spot looking after the show. We all want to see that third act, concerning which Eastern papers have discussed so eloquently. Madame Bernhardt said during her local engagement that she had seen no actress of prominence in America whose natural and acquired talents were fit to be compared with Miss Anglin's. "Praise from Sir Hubert is praise indeed."

RICHARD SPANER.

PHILADELPHIA.

Happyland—Ethel Barrymore—Maxine Elliott—Robert Lorraine—Blue Grass Produced.

(Special to The Mirror.)

Philadelphia, March 5.

Articles of incorporation have been filed in Camden, N. J., by the Nixon Amusement and Realty Company for the erection of a mammoth house of entertainment at Atlantic City, to cost \$1,000,000. The incorporators are Samuel F. Nixon, of this city; John A. Conly, of Boston; Frank E. Hood, of Baltimore, and Norman E. Kelly, of New York. The lot purchased is located on the Boardwalk at the corner of Arkansas Avenue. The plans already completed by John D. Allen, of this city, show a restaurant, above which will be a hippodrome and theatre with immense seating capacity. There will be a roller skating ring, 225 by 250 feet, in summer, to be converted into an ice rink for the winter months. The building is to be solely of iron and concrete, ground to be broken immediately, with hope of completion by Aug. 1.

This is the third and final week of De Wolf Hopper in Happyland at the Lyric Theatre and one of the most profitable seasons of the season. Dainty Marguerite Clark, a universal favorite, shares honors with the popular star, Paula Edwards in The Princess Beggar follows on March 12. Rubenstein, the Polish pianist, appeared this afternoon, being favorably received by a splendid audience.

At the Garrick Theatre Ethel Barrymore in Alice-Sit-by-the-Fire and Lionel Barrymore in Pantaloon opened to-night for a two weeks' stay. The performance gave general satisfaction and was rewarded with applause and large patronage.

Society is out in force to welcome Maxine Elliott this evening at the Broad Street Theatre on the occasion of her first appearance here in Her Great Match. The star received an ovation and the entire cast was meritorious. James K. Hackett and Mary Manning follow on March 19.

Man and Superman, with Robert Lorraine, Ida Conquest, Nellie Thorne, Louis Masson and the finest support seen here for many years, pleased a large audience this evening at the Chestnut Street Opera House. It is a splendid production and will grow nightly in the favor which it truly deserves. Fay Templeton in Forty-five Minutes from Broadway follows on March 19.

Just Out of College opened at the Chestnut Street Theatre to-night for a two weeks' term. This is its first presentation in this city and it was received with favor and applause. The dialogue is crisp and the play will prove a big success. May Irwin follows on March 19.

The first presentation on any stage of Paul Armstrong's acting drama, Blue Grass, took place this evening at the Walnut Street Theatre, the scenes in the opening act being in Lexington, Ky. The house was crowded and every one applauded. Nixon and Zimmerman are backing the enterprise, with hopes of a big success and bookings for next season. The first setting is Colonel Taylor's home. The famous racing scene stables are introduced in the second act and from there the scene is shifted to Morris Park clubhouse, in New York. The third act shows the Morris Park paddock, and from there the scene is again shifted to the South. Blue Grass is a romance that deals with people reduced to poverty and their struggle to succeed. The hero of Blue Grass is one who believes in love and loyalty, and who by heroic perseverance, his hearty manhood and the spirit of fair play wins all the rewards at stake. The cast includes E. W. Morrison, J. L. Seely, Charlotte Towers, Reginald Barlow, Harry C. Bates, Marie Taylor, Nicholas Basil, Wayne Arey, Robert Warwick, Lyster Chambers, Norah Lamson, Helen Lackaye, Lindsay Hall and Edward M. Dresser.

People were turned away nightly the past week from the Grand Opera House, where Maxine Arbuckle and The County Chairman held the fort. This means immense receipts, as the house has the largest seating capacity in the Quaker City, so much so that the New York Hippodrome attraction, A Yankee Circus on Mars, has been booked here, beginning April 2 for a four weeks' engagement. The attraction for this week is Edmund Day's new play, Behind the Mask, under the management of W. B. Lawrence. It is a good comedy drama of Western life, with excellent cast headed by Stanley Johns and Hedda Laurent. On account of the large clientele an engagement here means big returns. In Old Kentucky comes on March 12; Wilton Lackaye in The Pit on March 19; Wonderland on March 26.

Kellar, the magician, is playing to large business, this being his second and last week at the Park Theatre. The Witch, the Sailor and the Enchanted Monkey is his latest invention. Sultan of Sulu follows on March 12.

The Volunteer Organist, in spite of its many previous representations, is a good feature this week at the Girard Avenue Theatre. A competent company, with John E. Gorman, Elizabeth Mulvey, and the Grand Rapids, surrounded by picturesque scenery, complete an entertaining performance. Happy Holligan's Trip Around the World is coming on March 12.

The National Theatre has The Funny Mr. Dooley, a new musical comedy, with good principals and pretty chorus. Chinatown Charley is the bill for March 12.

At the World's Mercy, one of Owen Davis' thrillers, is the week's offering at the People's Theatre. It is an interesting plot and a good cast headed by William Bonnell, A. C. Henderson, Margaret Conklin, Winona Bridges, Gertrude Robinson, and Josie Burrows. Queen of the White Slaves is billed for March 12; A Desperate Chance, March 19; How Hearts Are Broken, March 26.

Hart's Kensington Theatre presents A Wife's Secret, with Mrs. Charles G. Craig and Virginia Thornton in principal roles. A Crown of Thorns comes on March 12.

Blaney's Arch Street Theatre has a strong card in Across the Pacific, with a good company and the usual sensational scenery. Young Buffalo, King of the Wild West, appears on March 12.

Forepaugh's Theatre Stock company appear in The Great Diamond Robbery, with elaborate mounting, under the stage direction of Drew A. Morton. The cast enlists every member of the talented organization. George W. Barbier, the new leading lady, Willette Kershaw, John E. Ince, Arthur Maitland, Edwin Middleton, and Florine Arnold are deserving of special mention. The play is staged and acted as well as any \$1.50 representation. Robert Emmet is booked for March 12.

Darcy and Speck's Stock company at the Standard Theatre this week present Hearts Adrift, with sensational scenic effects. A struggle in an airship as it floats among the clouds is particularly effective. George Arvine and Mattie Choate are the popular favorites. After Mid-night is to be produced on March 12.

Dumont's Minstrels, at the Eleventh Street Opera House, have a new skit, Adopted into the Tribe, or, Joining the Red Men, with Hughie Dougherty and Vic Richards as the initiated pale-faces. It is a screaming burlesque.

Yvette Guilbert gives three special matinees at the Broad Street Theatre on March 6, 8, and 9. The advance sale promises good houses.

The musical season is nearly at an end. Grand opera is over; the Philadelphia Orchestra farewell comes on March 10; the Boston Symphony Concert, finale, on March 12.

The Elmdorf lecture at the Academy of Music last Friday evening was well attended and proved a grand treat for the patrons. On March 9, 16, 23, and 30 he will repeat with changes of programme.

BALTIMORE.

Andrew Mack—Bumpy Dumpty—In Old Kentucky—Leo Dietrichstein's Nocturne.

(Special to The Mirror.)

Baltimore, March 5.

The engagement of Andrew Mack, beginning this evening at Ford's, is a matter of considerable interest, as it is his first appearance for more than a year in our city. Since leaving us he has journeyed in Australia and the Far East. Andrew Mack presents The Way to Kenmare, a vehicle in which he has been seen many times be-

fore. His supporting company is an excellent one and the performance proved enjoyable. Sam Bernard in The Rollicking Girl will be seen next week.

Bumpy Dumpty holds the stage of the Academy. It is on the usual lavish scale of these productions, the speaking parts being in the hands of a competent company. At the close of the week Bumpy Dumpty will give place to The Clansman.

George Sidney, the popular portrayer of He-brew comedy types, presents his new play, Busy Izzy's Vacation, at the Auditorium. Busy Izzy is so well known that it is absolutely a family word and Mr. Sidney marks a distinct type of Hebrew. He has surrounded himself with clever people. Jane Kenmark in The Eternal City will follow.

That stirring drama, In Old Kentucky, will entertain the patrons of the Holliday Street for the eleventh season, this being its thirteenth season in the city. It is apparently as attractive as ever, and notwithstanding the second week of Lent the business will be thoroughly satisfactory. The Volunteer Organist, with Dorothy Gish, Baltimore girl, will come to the Holliday Street for the week of March 12.

Albough's Theatre will be closed next week. The booking was Peter F. Dailey in his new comedy, but some change or error in the booking arrangements at the last moment affected Baltimore, and no good attraction could be substituted. Maxine Elliott will be seen at Ford's the week of March 26 in Her Great Match. The Ham Tree is coming to Ford's on March 19.

The Metropolitan Opera company will produce Grand Opera at the Lyric in two weeks. Manager Corried promises a varied repertoire.

Mr. Gericks will lead the Boston Symphony Orchestra for the last time here on Wednesday evening next. A great deal of interest is being manifested in the concert, the advance sale being extremely large.

Blue Grass comes to the Academy on March 26. Before and After did an excellent business at Albough's last week. Leo Dietrichstein introduced for the first time Nocturne, which he calls a whimsicality in one scene. It is cleverly written and proved entertaining.

WASHINGTON.

Monna Vanna and Theresia Raquin—Before and After—The Rollicking Girl.

(Special to The Mirror.)

Washington, March 5.

As an artist of superior dramatic attainments Bertha Kalich established a strong reputation during her engagement at the Belasco by her work in Monna Vanna, a play which was further enhanced at the Saturday matinee by her appearance for the first time in Harrison Grey Fluke's English translation of Emile Zola's Theresia Raquin, a four-act play, that presented this accomplished actress a new opportunity of pronounced artistic excellence. A crowded house honored the star, praised the production, and applauded the company.

In the musical comedy of The Rollicking Girl, which opened to a crowded house at the New National Theatre to-night, Sam Bernard is credited with never having presented a more entertaining German than Schmaltz, the wig-maker, his comedy being irresistible in its fun. Wilton Lackaye opens on March 12 in The Pit, for the first time here.

The Clansman, with one of the most extensive advance billings of the season, opens to a packed house at the Columbia, where this sensational play was received with marked favor. Wonderful follows.

The amusing qualities of the farce, Before and After, so admirably presented at the Belasco to-night, were keenly enjoyed by a very large audience. The company is one of exceptional strength. For the week of March 12 Paula Edwards comes in The Princess Beggar.

The Majestic Theatre is offering Carroll Fleming's play, The Choir Singer, which is given in a manner that holds the attention of an excellent patronage. Juliette Anderson is strong in the leading role, assisted by an able supporting company. Hap Ward in The Gaffer follows.

The Confessions of a Wife is the attraction at the Academy of Music. Next week McFadden's Flats is the bill.

Heinrich Corried was a visitor during the past week, looking after the preliminaries attending the forthcoming Metropolitan Grand Opera season at the New National Theatre, which begins on March 22.

Polk Miller and his quartette of plantation dandies in camp meeting refrains and dialect stories of Old Times Down South has Odd Fellows Hall sold out for his appearance on Wednesday night.

Henrietta Crossman will divide the week of March 19 at the National Theatre with the Metropolitan Opera company, appearing for the first three nights as Rosalind in As You Like It.

JOHN T. WARDE.

"SABBATH" COMMITTEE VERY ACTIVE.

The New York Sabbath Committee, through its attorney, John M. Perry, made application under Section 1476 of the City Charter on Friday last before Judge McMahon in the Court of General Sessions for the revocation of the licenses of theatres that have been giving performances on Sunday. The chairman of the committee, William W. Hoppin, said that the organization intends to carry the matter through, no matter how strong the opposition may be. The action of the law under which the committee acted reads as follows:

Any license provided for by the preceding sections may be revoked and annulled by any judge or justice of any court of record in said city upon proof of a violation of any of the provisions of this title; such proof shall be taken before such judge or justice upon notice of not less than two days to show cause why such license should not be revoked; said judge or justice shall hear the proofs and allegations in the case, and determine the same summarily, and no appeal shall be taken from such determination, and any person whose license shall have been revoked or annulled shall not thereafter be entitled to a license under the provisions of said sections; on any examination before an officer, pursuant to a notice to show cause as aforesaid, the accused party may be a witness in his own behalf.

The attorney for the Sabbath Committee was asked by the Justice if he had served notice on the managers or their attorneys, or had notified the District Attorney, and on being informed that no such action had been taken, the Justice instructed Mr. Perry to notify the persons concerned and to renew his application at the next term of the court, which began yesterday. This will be done and then the matter will be taken up in all earnestness. The committee has been working quietly for months, without arousing the suspicion of the managers, and it is said that the stack of affidavits relating to the sort of performances given in New York theatres on Sunday nights is very formidable. Some of the prominent members of the committee are John E. Parsons, Eugene A. Philbin, Robert Maitland, and Frederick Sturges.

Several vaudeville managers of this city held a meeting on Thursday afternoon last to discuss the Sunday concert question. The managers decided that if drastic action is taken against them they will see to it that the Sunday law is enforced so thoroughly that it will become so obnoxious that the public will protest. One of the plans suggested was the appointment of a special committee to watch the entertainments at Coney Island and to insist that the police shall put a stop to every form of stage entertainment at the resort on the Sabbath.

AMPHION THEATRE SOLD.

Charles E. Blaney has entered into contract with the Amphion Society, owners of the Amphion Theatre, Brooklyn, for the purchase of the theatre. William T. Grover secured a lease of the theatre last year for five years, and it is likely that he will not be disturbed by the new owner. The purchase price is given at \$300,000, but the amount cannot be confirmed.

DES MOINES THEATRE BURNED.

The Grand Opera House, Des Moines, Ia., burned yesterday (Monday). All the scenery and baggage of the Homeseekers' company were destroyed.

DEATH OF CHARLES T. ELLIS.



Charles T. Ellis, the comedian, died at his residence, 443 First Street, Brooklyn, N. Y., on Wednesday last of pneumonia, the result of a heavy cold. He was ill for only twenty-four hours, and his death came as a sudden shock to his wife, relatives and friends. Mr. Ellis had always enjoyed such splendid health that it was his proud boast that never during the thirty-three years that he had been on the stage had he missed a performance through illness. Ellis, whose real name was Charles Taylor Scott, was born in Philadelphia, April 10, 1854, and was the son of a prominent merchant. He manifested a strong liking for the stage in his early youth, but his father bitterly opposed his aspirations. He had his way, however, but in deference to the obligations of his family adopted the name of Ellis. His first appearance was in a banjo playing, singing and dancing turn in partnership with George Primrose, who has since become famous as a minstrel. Primrose and Ellis joined the side show connected with O'Brien's Circus and made a tour of the country. In 1873 Ellis joined Harry Watson, and the team of Watson and Ellis became very popular. It was not long before they commanded the highest salary then paid to a vaudeville team, which was \$250 a week, and they were featured in 1876 with Tony Pastor's company. Ellis' clear, sweet tenor voice, and his ability as a yodler attracted the attention of F. F. Proctor, who started him for five years in a comedy-drama called Casper, the Yodler, the profits of which were enormous, enabling Mr. Ellis to invest a large amount of money in real estate in Philadelphia, which he owned at the time of his death. He revived Casper, the Yodler, several times and it was always a good drawing card in the popular-priced houses. For several years past Mr. Ellis had appeared in vaudeville with his wife, Clara Moore, to whom he was married in 1885. Their last appearance was played at Keeney's Theatre in Brooklyn four weeks ago. Mr. Ellis is survived by his widow, a brother, Archie H. Ellis, manager of the Star Theatre, Brooklyn, and a sister, who is the widow of Louis C. Behman. He was a member of the Elks, a thirty-second degree Mason and a member of Kismet Temple, Mystic Shrine.

WILDE'S WORKS PAY HIS DEBTS.

The administrator of Oscar Wilde's estate has been able recently to pay all English creditors in full, owing to the increased demand for the author's writings. He expects to pay the French creditors from the proceeds of Mathew's forthcoming complete edition of Wilde's works.

CURRENT AMUSEMENTS.

Week ending March 10.  
ACADEMY OF MUSIC—The Heart of Maryland—2d week—9 to 16 times.  
ALHAMBRA—Vaudeville.  
AMERICAN—Chinatown Charley.  
BELASCO—Blanche Bates in The Girl of the Golden West—17th week—120 to 126 times.  
BERKELEY LYCEUM—Closed.  
BROADWAY—David Warfield in The Music Master—156 times—plus 22½ weeks—20 to 210 times.  
BROADWAY—Elsie Janis in The Vanderbilt Cup—8th week—56 to 62 times.  
CARNegie Hall—Musical Entertainments.  
CASINO—The Earl and the Girl—18th week—141 to 148 times.  
CIRCLE—London Belles Burlesquers.  
COLONIAL—Vaudeville.  
CRITICISM—Commencing March 6—Francis Wilson in The Mountain Climber—1st week—1 to 6 times.  
DALY'S—Lawrence O'Grady in The Embassy Ball—1st week—1 to 8 times.  
DEWEY—Dainty Duchess Burlesquers.  
EMPIRE—Maude Adams in Peter Pan—18th week—136 to 143 times.  
FOURTEENTH STREET—Bedford's Hope—8th week—59 to 66 times.  
GARDEN—Raymond Hitchcock in The Gallop—7th week—51 to 58 times.  
GARRICK—Garrick Theatre Stock in Gallop—4th week—20 to 23 times.  
GOTHAM—Dainty Duchess Burlesquers.  
GRAND OPERA HOUSE—The College Widow.  
HARLEM OPERA HOUSE—Blanche Walsh in The Woman in the Case.  
HERALD SQUARE—George M. Cohan in George Washington Jr.—4th week—28 to 33 times.  
HIPPODROME—A Society Circus—12th week—52 to 58 times.  
HUDSON—Otis Skinner in The Duel—4th week—25 to 32 times.  
HURD AND SEAMON'S—Vaudeville.  
IRVING PLACE—Irving Stock co. in Maskerade—8th and 9th times; Panagone—1 time; Lutti—4 times.  
JOE WEBER'S—Weber's Stock co. in Twiddle-Twaddle—10th week—66 to 72 times; The Squaw Man's Girl of the Golden West—2d week—8 to 15 times.  
KALICH—Hebrew Drama.  
KEITH'S UNION SQUARE—Continued Vaudeville.  
KNICKERBOCKER—Fritzi Schell in Mile. Modiste—11th week—72 to 78 times.  
LEW FIELDS—Louis Mann and Clara Lipman in Julie Bonbon—10th week—75 to 82 times.  
LIBERTY—The Redskin—2d week—5 to 12 times.  
LONDON—Idol Burlesquers.  
LYCEUM—The Lion and the Mouse—10th week—124 to 131 times.  
LYRIC—Mexicana—8th week—43 to 50 times.  
MADISON SQUARE—The Title Match—3d week—17 to 24 times.  
MADISON SQUARE GARDEN—Motor Boat and Sportsman's Show.  
MAJESTIC—Williams and Walker in Abyssinia—3d week—16 to 23 times.  
MANHATTAN—Closed, March 3.  
MENDELSSOHN HALL—Musical Recitals.  
METROPOLIS—Charles T. Aldrich in Secret Service Sam.  
METROPOLITAN OPERA HOUSE—Courted Grand Opera co. in repertoire—16th week.  
MINER'S BOWERY—Utopian Burlesquers.  
MINER'S EIGHTH AVENUE—May Howard Burlesquers.  
MURRAY HILL—The Smart Set.  
NEW AMSTERDAM—Fay Templeton in 45 Minutes from Broadway—10th week—75 to 82 times.  
NEW STAR—Young Buffalo, King of the Wild West.  
NEW YORK—The Rogers Brothers in Ireland—8th week—43 to 50 times.  
PASTOR'S—Vaudeville.  
PRINCESS—Brown of Harvard—2d week—9 to 16 times.  
PROCTOR'S FIFTH AVENUE—The Prisoner of Zenda.  
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.  
PROCTOR'S 12TH STREET—Out of the Fold.  
SAVOY—Mr. Hopkins—4th week—28 to 33 times.  
THALIA—The House of Mystery.  
THIRD AVENUE—James Kyrle MacCurdy in The Old Clothes Man.  
VICTORIA—Vaudeville.  
WALLACK'S—William Favorham in The Squaw Man—20th week—150 to 166 times.  
WEST END—Lovers and Lunatics.  
YORKVILLE—William J. Kelly Stock in The Belle of Richmond.

\*Criterion closed three nights last week, owing to the illness of Ethel Barrymore, making total performances for Alice-Sit-by-the-Fire and Pantaloon 51 times each.



MARCH OF THE INDEPENDENTS. Another Star Added to the List—More Theatres Projected.

Virginia Harned has joined the ranks of the Independents, following the example of H. Sothern and Julia Marlowe. She will be under the direct management of David Belasco, who is to stage the play in which she will appear early next season. The Shuberts will have charge of the business management and will attend to the bookings. Miss Harned will be presented in a new play whose author and title have not yet been announced. Her route will include all the cities in which the Independents have theatres.

A news dispatch from Savannah, Ga., announces plans for a new theatre to be built by the Shuberts. The house, it is said, will cost about \$150,000. The site has been selected, but its location has not yet been announced. It is expected that the theatre will be ready for occupancy by the middle of next season.

Negotiations are under way for the erection of a new theatre in Houston, Tex. The site selected is in the heart of the city within easy access of several car lines. The building, which is to cost \$200,000, will probably be completed by next autumn.

Preparations are being made at Jacksonville, Fla., for the appearance of Sarah Bernhardt on March 14. As the Duval Theatre is a Syndicate house and closed against her, the Skating Rink will be used for the performance. The rink is one of the finest buildings of the kind in the South. It will have a seating capacity after the stage is built of more than four thousand, and the height of the ceiling will permit any style of scenery being used.

Return of Good Plays.

The following is taken from the Pittsburgh Press:

"When the Belasco Theatre opened its doors last September to inaugurate the first season of independent attractions in Pittsburgh there were many critics and playgoers who could not understand how the Belasco-Shubert-Flake combination could possibly fill out a complete season of week stands in any one theatre. More especially was this feeling among those who knew that a season in Pittsburgh always means from at least thirty-five to forty weeks. The Belasco Theatre has been open since Sept. 11, 1905, and during that time has played some of the most notable engagements in the theatrical history of Pittsburgh.

"There have been many plays visiting Pittsburgh this season that could profitably play a return engagement if the booking arrangements of their circuits would permit, and when it is known that many of the plays that have appeared here drew capacity houses every performance and many of the playgoers were compelled to let the offering pass simply because they could not get suitable seats, it is especially pleasing to note that the management of the Belasco has been able to meet this demand for return engagements."

On Probation.

The Indianapolis Sentinel prints the following comment on the coming of Mrs. Flske to that city:

"The city of Indianapolis will be given an opportunity to show whether or not there is a large enough contingent in the capital of the State of Indiana to warrant the undertaking of booking the Independent actors and actresses here. On Friday and Saturday of this week Mrs. Flske will be seen here for the first time within the last three years. Previous to that time Mrs. Flske appeared at the Park, but has not been able to secure this theatre on account of a combination of the lower priced houses, to which the Park belongs.

"Mrs. Flske's manager has engaged the large auditorium of the German House for three performances by Mrs. Flske. This engagement is looked upon by the Independent managers as a sort of test for Indianapolis and a great deal depends on the support that is given Mrs. Flske here. If the engagement proves successful, other great actors and actresses will be brought to the German House by the Independents until the time is ripe for the building of a new theatre. The movement is important, in view of the fact that some of the greatest stars of American and English nationality will not be seen here unless the city shows an active interest in the Flske engagement."

MRS. ISABELLA PRESTON.

Mrs. Isabella Preston, well known to theatre-goers of the last generation, died on March 1 in New York city. The funeral was on Friday last in the Actors' Fund plot. Mrs. Preston, who was more than eighty years of age, had been in the care of the Fund for a number of years. Her last recorded appearance in New York was as an "old lady" in 1901, when Mansfield produced *Beaucaire*.

Mrs. Isabella Preston made her debut in Philadelphia on March 19, 1845, as Lucy Allen in *The Heroic Struggle of 1776* at the National Theatre. In 1862 she joined the company playing in the Bowery Theatre, New York, when that house was leased by George L. Fox. In 1864 she appeared as Mrs. Clamart in *Paul's Return* at the Olympic. In 1880 she was Mrs. Willoughby in *The Ticket-of-Leave Man* and Mrs. Colville in *Our Boarding House* at Niblo's Garden. In 1884 she impersonated Dame Christiansen in *Storm-beaten*, and two years later she was Tamyris in a production of *Sardan's Theodora* at Niblo's. In 1887 she was Mrs. Triplet at the Lyceum in *Peg Woffington*, and in 1893 at Niblo's Garden she was seen as Mrs. Belmont in *When Lost River* was produced. In December, 1901, Mrs. Preston had the role of Mother Wirtz. From this somewhat meager record of a long life's work it is evident at a glance that though Mrs. Isabella Preston never became famous in her profession nevertheless she was an artist of wide experience and generally recognized ability.

A COURIER OF FORTUNE PRODUCED.

A Courier of Fortune, a romance in a prologue and four acts, by A. W. Marchmont and Ralph Stuart, was produced for the first time on any stage at the Lyceum, Minneapolis, Minn., on Feb. 26. The play is a dramatization of Mr. Marchmont's novel of the same name. The cast was: Gerard de Cobalt, Ralph Stuart; Prince de Rochelle, Charles Lindholm; Marquis de Probable, Luke Conner; Captain de la Tour, W. C. Dowling; Captain Bontelle, Joseph Hardy; Deny St. Jean, L. S. Stone; Pierre du Val, Aubrey Beattie; Jacques Boulanger, Frederick Scott; Dauban, Charles Rowan; Francis, Ralph Ramsay; Gabrielle de Malincoeur, Henriette Brown; Lucette de Boisdegarde, Mabel Wright; Josephine de Courteille, Laura Lang; Princess de Rochelle, Edith Buckler; Felice, Nellie Jamar.

OUR PASTOR BECOMES THE MATCHMAKER.

Daniel Sully has changed the name of his popular play, *Our Pastor*, to *The Matchmaker*, for the good and sufficient reason that the old title, with its churchly sound, suggested almost anything except laughable comedy. Mr. Sully has an affidavit made by George S. Payne, stage-manager for the Gerard Avenue Theatre, Philadelphia, formally made before H. Meier, a notary public of the Quaker City. This document avers that during a certain performance of this piece the audience "laughed 98 times in the first act, 178 times in the second and 327 times in the third—a grand total of 603 laughs." The Matchmaker has abundance of heart interest.

FORREST FLOOD.

Forrest Flood, a former Fulton (Mo.) boy and well-known actor, died in Denver on Feb. 21 of tuberculosis. Flood's initial appearance on the stage was made in this city as Gaspard in *Chimes of Normandy*, a local production, given in February, 1893. His stage training was received at the Wheatcroft Dramatic School, in New York. He played small parts with Netherole and afterward with Lillian Burkhart in vaudeville. His last appearance here was with *The Man of Mystery* company, playing the title part. Since then he has appeared with the Blanche Walsh company and just previous to his death was teaching elocution in Denver.

MADAME KALICH IN THERESE RAQUIN.

Bertha Kalich's engagement last week at the Belasco Theatre in Washington was marked by the first special performance of Emilie Zola's powerful drama, *Therese Raquin*, on Saturday afternoon. There was a large audience present, among which were many persons prominent in the official and social life of the capital. Madame Kalich appeared in a new version of the play made expressly for her use by her manager, Harrison Grey Flske, who also directed the rehearsals. The production achieved a pronounced success, the audience manifesting unbounded enthusiasm, calling Madame Kalich before the curtain ten times at the close of the impressive third act and repeatedly after the other acts.

A more triumphant premiere has not been witnessed in a Washington theatre in a long time. Frederick F. Schrader, the critic of the Washington Post, on Sunday in the course of a two-column article on the play and its performance said:

"The object of art is the expression of beauty. It is not the terrible itself in the drama that is beautiful, but the perfection of the art with which it is pictured that makes it beautiful. And this is the distinction that is conspicuous in Zola's treatment of a somber subject. The color, the details, the touches of character, the fidelity of the scenes, the insight into motives, the impelling dramatic force, the skill of suspense and development and the power of depicting great passions—these form the charm that lightens the gloomy background of tragedy. Zola wrote his play years ago. Ibsen had not then broken down the artificial barriers of romance which controlled the literature of the stage, and the public turned away from *Therese Raquin* as something unpalatable. He predicted then that his play would yet find favor. It was realistic in that it sought its tragedy not in the palace of the King, or in the circle of the nobility, but in the dwellings of the shopkeepers of the Passage du Pont-neuf. These benighted tenants were supposed to have no tragedies that rose above the level of their daily struggle for existence, and though Murger showed that there is a wealth of romance among the denizens of the Latin Quarter the public was not ready to accept the realism of the slums as a thesis for the stage.

"Yet here is a play amazing in all that stands for dramatic power, skillful in portraiture and drastic in plot. It appealed to Duse, who incorporated it in her repertoire and achieves triumphs in the title-role yet whenever she assumes it. It was played by Mrs. Browne Foster here in Washington years ago, but it passed unnoticed for the same reason that it was frowned upon in Paris. The public had not yet acquired a taste for truth on the stage, and preferred the light stuff that began with a romance and ended with a wedding."

Of the interpretation the Post spoke as follows:

"There is a Kalich role. She is powerful in depicting the deep, sullen, passionate nature of the woman. For two acts she has little more in the way of speech than monosyllables. Only once in those two acts has she a burst of emotion. It is when she and Laurent for a moment, behind the back of the husband, meet and embrace. But her suppressed moments are impressive ones. She never steps out of the realism of the character. Her passion is intense; all signs, all fire. Her great scenes occur in the third and fourth acts. Here the playwright has unleashed all the passions—anger, fury, hate, cowardice, remorse. In these acts Zola is seen at his best, and with him the actress who interprets him. He gives her something to do, and she does it. One does not easily forget the look with which she picks up the knife and the light in her eyes that signals her desperate purpose. Yet her realism never revolts. When she prostrates herself at the feet of the invalid and begs for mercy you pity her."

"The psychology of the role, no less than the material side of the part, was depicted with the inspiration of genius. Her whole interpretation was graphic and thrilling, but it was also artistic and sympathetic. It was a triumph for her, and her reception on the part of the audience was enthusiastic."

"And Mr. Kolker shared in her triumph. I do not recall a better bit of acting than he gives you in the last two acts. His conception is vigorous, his skill to paint the various aspects of Laurent's character in effective colors never flags. Kolker at once takes an advanced position as an emotional actor by his work in this part. A remarkable character sketch was given by Mr. Shephers as old Grise. It was as well drawn as one of those types of Dickens by Cruikshank, with just sufficient exaggeration to make it impressive. With Jennie Eustace's excellent interpretation of Madame Raquin and the bright personality of Miss Scott to lend animation to Suzanne, it was an almost ideal cast."

Mr. Morse, the critic of the Washington Times, said:

Bertha Kalich in Zola's *Therese Raquin* yesterday afternoon at the Belasco Theatre established more firmly than ever before a claim as one of the leading exponents of dramatic art.

"The play is one of the most powerful expositions of the retributive justice of an awakened conscience that has ever been written. It is a drama in which anything short of the highest merit on the part of the actors would be offensive, but in the hands of genuine artists its tragic finale is a moral as well as an artistic necessity. Madame Kalich in *Therese Raquin* gave an interpretation superior to her Monna Vanna in that she seemed to grasp more fully the subtle and delicate shades of expression and intonations of voice required. In the most powerful scene of the drama in which she endeavors to goad Laurent to self-destruction there is in her taunting, demoniacal laughter the suggestion of a colossal fear which prevents her from appearing as a revolting creature who has fathomed all crime for the sake of unholy close."

"The success was due solely to Madame Kalich. Her support was excellent. Jennie Eustace gave an interpretation of Madame Raquin which stood out as one of the most artistic features of the performance. Henry Kolker made such a Laurent as was to have been expected from his excellent work as Guido in *Monna Vanna*, while Leonard Shepherd and Joseph O'Meara evoked hearty approval by their work as Grivet and Michaud respectively. Frederick Perry as Camille did not suffer by comparison with the other members of the cast. Grayson Scott as Suzanne was piquant and diverting, furnishing an excellent contrast to the roles of *Therese* and *Madame Raquin*."

From these opinions it will be seen that in the role of *Therese Raquin* Madame Kalich finds abundant scope for the exhibition of her remarkable powers and one in which she will vastly enhance her fame. She will continue to appear in *Monna Vanna* until the close of her present tour, in May, but special extra performances of *Therese Raquin* will be given in several of the cities still to be visited. The Zola play will be presented in New York, in addition to the new realistic drama that will be the initial feature of her Autumn engagement here.

CUES.

The fine portrait of Edwin Forrest on the first page of *The Mirror* this week is from a large daguerretypic owned by Frank G. Cotter.

Brooke Baker, of Washington, D. C., and Mrs. Aubrey Boucault were married in New York city on Feb. 24. Mrs. Baker was formerly Nellie Holbrook, of New York, before she married Mr. Boucault, from whom she received a divorce in 1904.

Lieber and Company will produce Jerome K. Jerome's play, *Susan in Search of a Husband*, at Portland, Me., on March 19, with Eleanor Robson as the star.

Catherine Loughran, who is well known in Washington amateur theatrical productions, has been playing Dorothy Hammock's role of the milliner in *The County Chairman* during Miss Hammock's illness. Her work has been spoken of as excellent.

Murray Carson, Frank Gillmore, Sam Reed, May Pardee and Dorothy Revell left the cast of *The Title Mart* Saturday night. The new first act of the play was staged last night with the new members of the cast.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, Manhattan Theatre Building, Broadway, New York City.

A Mi-Careme party, under the auspices of the National Council of the alliance, will be given on Thursday, March 22, at Hotel Gerard in West Forty-fourth Street. There will be a euchre, followed by dancing, which will be under the direction of Mrs. J. Alexander Brown, chairman of the Ways and Means Committee of the council. Tickets may be obtained at headquarters and from the chairman.

There will be a chapter conference meeting on Thursday evening, March 8, at St. Chrysostom's Chapel, Thirty-ninth Street and Seventh Avenue. It is earnestly desired that all members of the chapter be present at this meeting.

A minstrel entertainment under the auspices of the Brooklyn Chapter will be given on Saturday of Easter week at Prospect Hall, Brooklyn. Many members of the Alliance will be included in the corps of performers, which will be under the general direction of Oliver C. Ryan.

An Easter service in aid of the New York Chapter will be held at the chapter's rooms, in the Manhattan Theatre Building, on April 5, 6 and 7. Any members and friends desiring to aid at this sale should communicate with the chairman, Mrs. Boyd Delbridge.

Among the various activities in alliance interests of the Western chapters was an entertainment given Feb. 20 at the parish house of Grace Church, Colorado Springs, for the benefit of the local chapter of the alliance. The programme included an admirably rendered violin solo by Miss Laing and an address on the principles, the work accomplished and the promise of the Actors' Church Alliance, particularly with reference to the opportunities offered to the Colorado Springs Chapter for promoting the growing harmony of interests between the church and the stage, the speaker being the Rev. Benjamin Brewster, an Alliance chaplain and president of the local chapter. The address was followed by a lecture and recital by Irene Barnes Seidenridge, who, selecting ten of Shakespeare's plays, gave interesting talks respecting the origin and illustrative relation of the ballads and other musical numbers associated in each case with the text, and after each description sang the ballad under consideration. In this interesting recital she presented the "Who Is Sylvia?" and the "Hark! The Lark! of Shubert," "Where the Bee Sucks," the "O, Mistress Mine!" and "Tell Me, Where Is Fancy Bred?" and other compositions of De Koven. "Under the Greenwood Tree" and the "Blow, Blow, Thou Winter Wind" of Dr. Arne, the "Orpheus with His Lute" of Sullivan, and several charming selections from the musical manuscripts of Shakespeare's time.

The Colorado Springs Chapter is rapidly growing, and the work of the local chaplain and members, both from church and stage, is making its mark in behalf of the highest and best aims of the organization. At the present time in accordance with the prevailing sentiment of the town, the local theatres are not open on Sundays.

THE AMERICAN PLAYGOERS.

On Sunday evening, March 4, the American Playgoers held one of the most satisfactory meetings since their organization three months ago—a meeting conducted on more rational and scholarly lines.

Miss Bingham spoke on the increased membership of the society, announced the date set for the first dinner of the association as April 29, and, what was of even greater importance, said that hereafter speeches would be strictly limited to ten minutes from the platform and half that time from the floor. The rule was adhered to until about ten o'clock, when Mr. Loeb came forward with a desultory argument that was well-nigh interminable.

The subject under consideration was, "That the influence of Ibsen has been a benefit to the best interests of the drama." Father Talbot Smith led the attack, classifying the works of Ibsen along with the writings of Ingersoll, Voltaire, and Hugo. From a Christian standpoint he regarded the master dramatist not as immoral, but anti-moral, owing to his sneers at conventional rectitude and his false pictures of the clergy. From a worldly point of view he declared that in *Ghosts* Ibsen advocated free love, not for the sake of passion, but as a release from exacting conventions. Moreover, he asserted that no loving mother, even under such distressing conditions, would ever poison her own son. In spite of technical and artistic genius, Father Smith roundly condemned Ibsen as an exhalation from the swamp.

This philippic from Father Smith was a response to the first speech by Miles M. Dawson, one of the distinguished Ibsen translators, who wisely contrasted social conditions here and in Norway, Germany and France, pointing out that, though such a character as the doll wife was happily a rare exception in America the same picture portrayed an ordinary condition of affairs in the Continent. He believed that other pieces such as *Brandt*, second only to the Bible in Norway, Peer Gynt and *Emperor and Galilean* would be more popular here if correctly presented, because they dealt with more elemental and universal human conditions. He explained that the influence of Ibsen in diametrically opposing fashion was manifest in such dramas as *The Music Master* and *Man and Superman*. Though most of his data was accurate he committed the error of stating that Lady Inger of Otrant had never received a profounder production in the United States. Mr. Greville explained that it had actually been a desperate undertaking for him, as secretary of the society, to find any one willing to speak against the Norwegian genius, going on to relate what a torrent of abuse was heaped upon author and managers in 1891, when he was instrumental in founding the London Independent Theatre and really producing Ibsen in English for the first time. Passing over his technical excellence as an admitted fact, Mr. Greville declared that Ibsen, far from being a pessimist, was always hoping and striving. Emphasizing the influence of Ibsen on Jones, Pinero and even Clyde Fitch he showed that under this guiding hand our drama has become more natural, more capable of probing the heart of things.

Dr. Landes classified Ibsen as a master artist who persisted in avoiding all the beautiful in Norwegian life and every and consistently chose disagreeable subjects. He wittily denounced the influence of Ibsen as bad on "all the little Ibsenites," explained what he thought to be the psychological fallacy of *A Doll's House*, and aptly exclaimed, "No man would like to marry his women and no woman would like to marry his men!" Algernon St. John Brenon, with his customary wit and fluency, headed a counter charge for the defense, maintaining that no one was justified in considering Ibsen as a philosopher, since the author had himself expressly stated that he had never formulated a creed or promulgated a system. "A Doll's House," said he, "no more teaches wives to desert their husbands than Hamlet teaches old gentlemen to rise from the graves and walk at midnight." He was particularly enthusiastic about Ibsen's power to create real, subtle, capricious, elusive women. As to Nora, he claimed she "transcended earthly mortality in erasing." The refrain of Mr. Logan's protracted dissertation was that no art was worthy of commendation which did not definitely contribute to human welfare. Mrs. Howard, herself a Norwegian, read a careful paper on the good achieved by the poet-dramatist in his native country. In spite of the violent and clever assaults on their position the Ibsenites held the fort. Among those present were O. H. Kahn, banker, and Dr. Baruch, who has recently had a play accepted for production by Madame Bernhardt.

THE TRIAL OF GEORGE HASTY.

The trial of George Hasty, accused of killing Milan Bennett and Abbott Davidson, at Gaffney, S. C., last December, began on Feb. 26. Several witnesses were examined, including Verne Sheridan and May Bishop, members of the company with which Mr. Bennett and Mr. Davidson were connected. The case went to the jury yesterday.

LECTURES BY DR. FULDA.

Dr. Ludwig Fulda, the illustrious German poet, playwright and translator, has proved himself a particularly able speaker by the critical lectures he has delivered in various localities during the past week. On Saturday, Feb. 23, he appeared before a large audience, composed mostly of women, at Houston Hall of the University of Pennsylvania, his battle-cry being "Back to Goethe." He dwelt especially on the abnormal thing which is subordinated or attenuated," he said, "so that the woman may stand forth in the most prominent position possible. Men are made mere manikins or are kept entirely in the background. If, by chance, the psychology of a man's character is drawn it is only because it will add to the luster of that dominating figure of the drama of to-day—the woman." Dr. Fulda, speaking in his native language, condemned the modern naturalistic drama, which he believes slowly but surely to be passing away. "The world is beginning to understand that these dramatists who, on the plea of frankness and truth, take license to show certain sides of life in all its hideousness, do not in reality tell the truth, or at least the whole truth. It is the positive faith and affirmations of a Goethe to which we will finally go for our drama." Dr. Fulda openly admitted the good done by the naturalistic writers at the outset by driving inane sincerity and affection from the stage, but he pointed out how the revolutionist of yesterday had become the tyrant of to-day. He predicted that interest in Schiller would presently be revived as well as the appreciation of Goethe, Schiller being still more profoundly an idealist. He showed that the modern authors were treating only of reality in detail where Goethe had probed the human heart for general and more far-reaching truths.

On Monday, Feb. 26, Dr. Fulda delivered an address at Columbia University which did not materially vary in substance from his declaration of opinions in Philadelphia. "In modern art," he said, "woman is the first fiddle, man the second. This has had such an effect that our art has become erotic. Women of to-day who do appreciate the ideals of Schiller and who read him are laughed at by the rest of their sex." Referring to Goethe and Schiller he said: "Goethe has shown us the real and beautiful in this world. Schiller inflames us to create an ideal world of a better sort."

In Pittsburgh, on the evening of Feb. 27, Dr. Fulda, who is justly famous for his translation of Moliere, spoke before the Germanic Society on "Translation as an Art." He explained that the chief qualification of a translator should be a thorough knowledge of his own language. Schiller had made masterly translations from the Greek without knowing word of that language; he confessed that his own knowledge of French was no more than mediocre. A rendering from a foreign author should not merely interpret the letter of the work translated, but should transport the writer across the chasm of time and language to naturalize him as a citizen of his new country.

IN BROOKLYN THEATRES.

E. S. Willard appears at the Montauk this week in the following repertoire: *David Garrick* and *The Man Who Was*, Monday and Thursday nights; *A Pair of Spectacles*, Tuesday night; *The Middleman*, Wednesday night; *The Professor's Love Story*, Friday night and Saturday matinee, and *Tom Pinch*, Saturday night. Next week, May Irwin will be seen in *Mrs. Black Is Back*.

Monna Vanna, with Bertha Kalich as Monna, is seen at the Shubert this week. *The Earl and the Girl* is the attraction for next week.

Wonderland, with Sam Chin, Lotta Faust, Bessie Wynne, and Elvia Cruz Sabroske in the cast, is seen at Feller's Broadway Theatre.

The popular "Way Down East" returned to the Miraculous this week and is drawing the usual crowds. Shepard's moving pictures are seen every Sunday night.

The Grand Opera House has *No Mother to Guide* Her. Lillian Mortimer is the star, and she is surrounded by a strong company.

Hap Ward in *The Gaffer* is amusing good crowds at the Folly. More to Be Fitted Than Scored will visit the house next week.

Edna May Spooner appears at the Bijou this week as *Mercy Merrick* in *The New Magdalen*. Miss Spooner is always good in emotional roles; her work in *Zaza* some weeks ago proved this. The Middleman, in the third act of the play this week gives her an opportunity to display the best that is in her. Augustus Phillips, who is rapidly forcing his way to the top and whose popularity is increasing, is seen in a congenial role. Harold Kennedy keeps the house in good humor, while Hal Clarendon, Ben F. Wilson, and the rest of the company are seen to advantage.

Corse Payton's players appear at the Lee Avenue Theatre this week in *Lost River*, one of the plays of Joseph Arthur, recently dead. Many picturesque rustic scenes are shown in this production, and a thrilling bicycle race in a blinding storm is one of the strong features. Florence Gear appears as the heroine and Louis Leon Hall is the hero, and every member of the company is well cast.

The Transatlantic Burlesque at the Star this week is one of the most popular attractions that visit this house during the season. Crowded house is the rule. *Pirate of Panama* and *A Ladies' Tensorial* are the sketches. The vaudeville features are attractive.

The Jolly Grass Widows appear at the Alcazar. Jeanette Gurchard is featured.

Rice and Barton's Rose Hill Folly company appear in *Knights of the Red Garter* at the Gaiety.

The Washington Society Girls, advertised as a big beauty attraction, entertain at the Unique.

The increasing business at the Nassau proves the popularity of this house and the wisdom of John F. Burke in establishing a burlesque stock house. The company appeared last week in a travesty on Anthony and Cleopatra and filled the house every night. The burlesque this week is equally as funny and the business continues.

VAUDEVILLE.

At the Orpheum this week are: Vesta Victoria, direct from her successful engagement at the Colonial Theatre, Manhattan; George Fuller Golden, Cole and Johnson, Mr. and Mrs. Gardner Crane, City Quartette, Mr. and Mrs. G. H. Glynne, McGraw Brothers and Dr. Witt, Burns and Torrance.

The bill at Hyde and Behman's is: Rose Cochran, supported by Lynn Pratt and co., in *The Rose Garden*; Trumper, Callahan and Mack, in *Harold and Henrietta Byron in Idle Fancy*; Dollar Troupe, Leroy and Woodford, Miss Norton and Paul Nicholson, Halliday and Leonard, the Sisters Davoune and Deltorelli and Glisando.

At the Imperial are: Mr. and Mrs. Sidney Drew in *The Yellow Dragon*, Les Remos Troupe, Four Bards, Thompson's elephants, Sabel Johnson, Grant and Grant, Hayes and Healy, Johnnie Johns and Fields and Woolsey.

At the Amphion are: Crosser and Darne, Dine's Cavalry Girls, Florence Troupe, Louise Dresser, Jack Neworth, Daisy Harcourt, O'Brien and Buckley and Byers and Herman.

The Novelty bill is: Royal Hungarian Boys Band, Jewell's Manikins, Thomas O'Brien Havel and Effie Lawrence, Lawrence and Harrington, Golden Gate Quintette and Carson Brothers.

The Gotham offers: Viola Gillette and co., Charles F. Simon, Howard and North, Pongo and Leo, Gates and Nelson, Fred Ray and co., Fitzgibbon-McCoy Trio and Diamond and Morton. VINCENT KIRK.

MATTERS OF FACT.

A very strong letter from the Rev. Dr. Brathwaite, of St. Andrew's parish, this city, endorses most heartily the lady, "I. R. F.," who advertises in the current week's issue to take two children to train and care for. The location is most desirable, surroundings in every way satisfactory, and professionals wishing to place their children where care and homelike surroundings will contribute to their education should take advantage of the rare opportunity offered.

Next season Murray and Mack are to appear in a new version of their present musical comedy success, *Around the Town*. They will be supported by an entirely new cast of 50 performers. After appearing in Boston for a month, opening in September, they will make a tour of the South and a coast trip, leaving from two to four weeks both in Havana and Honolulu.

Pierce Kinley's drama, *Deserted*, of the Altar, is enjoying a prosperous season and breaking many house records, now playing return dates on the way back East. The company, which includes the original Jany, Jewell Darrell, is booked up to the middle of May.

The Tuesday matinee at Joe Weber's Music Hall will be resumed, beginning to-day. Blanche Bates and William Faversham have been invited to witness the burlesque on their respective plays. The Tuesday matinee has been ended only this season as they afforded great relaxation to players at the other theatres who are unable to see how their brothers and sisters in art are getting on, owing to the fact that most of the theatres have their matinees on the same day.

Claudia White, who has had considerable experience in stock, is at liberty and can be addressed Palace Hotel, Chicago, Ill.



# AT THE THEATRES

(Continued from page 3.)

of Franziska as that aunt in her treatment of Magda. In her first scene with the pastor, and in her scenes with Von Keller and with her father in the fourth act, she played effectively, though not even then in a way to induce sympathy. A summary of the defects in her portrayal of Magda would include lack of compelling personality, grace of manner, a weak sense of humor and too much technical quality untempered by individual force.

She is to be credited with having a fairly capable support and for the skill shown in rehearsing the play. All of the work of the production was hers and faults of stage management were few and inconsequential. Of the support, the work of Muriel Hope as Marie deserves the most praise. Miss Hope played her first scene with Max remarkably well and was charming throughout, though in the third act and in part of the fourth act she showed but little interest in the emotions of the other characters. Louise Mackintosh was capital in the part of Franziska, and Lara Dolore played Theresa, the maid, cleverly. Adelaide Cumming as Mrs. Swartz lacked sympathy. Florence Gertrude Ruthven as Mrs. Von Klebs, Constance Shelley as Mrs. Ellrich and Adelaide Livingston as Mrs. Schumann were satisfactory in these small roles.

H. Ogden Crane as Colonel Swartz was unfamiliar with his lines, but his work was well done, except for the occasional stammering due to the aforesaid lack of memory. Warner Oland played Pastor Heffertding with dignity and care, but he did not rise much above the mediocre at any time. Maxfield More made a half hearted lover of Max. Edwin Mordant as Von Keller played perfunctorily in his scenes with Magda, though in the first act his quiet methods gave promise of better work. Robert Rogers as Major General Von Klebs and Russell Crawford as Professor Beckman were sufficiently humorous. No music was furnished between the acts, and a single note on the piano served as a signal to raise the curtain.

## American—The Boy Behind the Gun.

Comedy-drama in four acts, by Charles E. Blaney. Produced Feb. 26.

Willie Live..... Harry Clay Blaney  
Prince Yoshi..... Franklyn Munnell  
Count Baronoff..... Sully Guard  
Lieutenant F. B. Rhodes..... William G. Beckwith  
Sing Lee..... John (Chinese) Leach  
Maxine Korrick..... Fred Preston  
General Stoeness..... F. R. Stanton  
Admiral Togo..... Will Lewis  
Dr. Baratsky..... Frank Sanford  
Michael Orloff..... James Manning  
Detective Wiseman..... Pierson Kline  
Henry Hunter..... Frank Martin  
Magistrate of the Court..... Baker Becker  
Lieutenant Yeddo..... A. Asafiro  
Captain Uri..... Constant Naka  
Lieutenant Mato..... J. Hyakuta  
Quartermaster..... Hani Saito  
Boatswain..... Arthur A. Ishikawa  
Burger..... Charles Emmett  
Gunner's Mate..... John D. Rockefeller  
Guard..... Isaac Edwards  
Orderly..... Baker Becker  
Dora Live..... Blanche Shirley  
Virginia..... Eleanor Jennings  
Madge Melrose.....  
Ally..... Kitty Wolfe  
Ben Sen.....

Harry Clay Blaney, who is being idolized by Eighth Avenue audiences for his performance as The Boy Behind the Gun, is an American Theatre edition of Little Johnny Jones, minus most of the songs, though he sings better than Cohan, and plus a crook in the legs. It is not that the two comedians closely resemble each other, for they do not. The similarity is suggested by a sustained, "rattling," nasal style of delivery, being further carried out by an identical vein of melodramatic, gymnastic wit. Mr. Blaney also lugs his patriotism by the ears, holding the attention of his auditors by the magnetism of a wide-awake vitality. The name of his character is Willie Live and no dramatic trademark could more explicitly demonstrate the nature of his appeal.

The piece itself is designated on the programme as a curio of theatrical composition, a "new naval comedy drama." It has less plot than most of the comedy melodramas and more in the way of acting chorus—Gelsa girls and American beauties. The piece was written for Harry Blaney and Kitty Wolfe, his wife. Being composed for them they had a right to monopolize the interest.

The plot unfolds itself as follows, or, more accurately, it is thus that the actors unfold it: Virginia, the particular chum and friend of Dora Live, who, be it understood, is the sister of the irrepressible William, is the wife of a noble Russian brute—his nobility is altogether a matter of pedigree by the name of Count Baronoff. She has escaped from his wife-beating aristocrat as a spouse, having returned for refuge to her native U. S. A., whither the bearded gentleman himself also comes as emissary of the Czar just previous to the Japanese declaration of hostilities. Count Baronoff has a brutal passion for Dora, whom he pretends he will marry, but this young lady has no inclination to endure the tortures already experienced by Virginia. Willie Live, war correspondent, is fully capable of baiting the Russian bear for the benefit of two helpless women. In the second act the good people all proceed to Tokio on the newspaper yacht, Madge Melrose slyly managing to accompany her wandering Willie in the disguise of Algy Chatterton, a British correspondent. The nefarious Russians, Baronoff & Co., make the trip more prosaically on an ocean liner, having failed to kidnap Dora and prevent the embarkation of her brother. In the Land of the Rising Sun Willie evinces such a fondness for Gelsa girls that Madge herself adopts the costume of a Japanese courtesan, somehow she never thinks of those kimono-clad ladies as the licensed cousins of Senorita Carmen!—and proves such a charmer Willie forthwith marries her according to the Eastern formula. The critic wondered precisely what species of divorce would be required in North Dakota to annul such an alliance—but such carping analysis is surely beside the point. Prince Yoshi, a redoubtable Japanese, finally discovered Baronoff to be a spy. However, he did not prove his case until Baronoff had kidnapped Dora and aided with her to Port Arthur—which was fortunate as the play went on. At Port Arthur the entire company met again as correspondents, wounded heroes and Red Cross nurses. Baronoff had attempted to shoot Lieutenant Winfield, succeeding merely in inflicting a wound on the shoulder. He bribed the surgeon to undertake a murderous operation, but Willie shifted the numbers of the cots, so that a Russian soldier was substituted. There was a grand rescue to conclude the scene. The fourth and final act was a representation of the Battle of the Sea of Japan, with Admiral Togo, an excellent scenic warship and two Gatling guns to supply fire and fury adequate to the occasion. Madge's hair came down and Willie found he was married to the bogus Englishwoman. Willie remarked that he wanted to be the man behind the gun, and forthwith began turning the crank with deafening effect. The most entertaining interpolations were the singing of a parody "Patriotic Medley" by Willie and Madge and the admirable drill of nine Japanese soldiers. To put it mildly, the audience was unanimously anti-Russian.

Harry Clay Blaney is an effective actor and even more effective as an acrobat, judging from his ludicrous efforts in Russian disguise to repair a breach in the hospital walls. His methods have already been described. He is as charged with energy as a human dynamo and as active as that least and most aggressive of creatures, which shall be nameless. Kitty Wolfe was at her best as Algy Chatterton, her drawing phrase of "You are—really, really you are!" being the comedy catch-word of the evening. William Beckwith was unusually virile and natural as the heroic American officer; Sully Guard made an extra terrific villain, being ably assisted by Fred Preston as his diabolical secretary; Franklyn Munnell looked and behaved wonderfully like a celestial, and John Leach made a laughable though grossly caricatured specimen of a Chinese

servant. Of the lesser male characters, Frank Sanford did well as the surgeon and Sam Goodrich had an extraordinary make-up in the character of the Magistrate. Admiral Togo and General Stoeness resembled the newspaper pictures, but the General's declamation was a thing impossible to condone, even in the light of heroism. Blanche Shirley and Eleanor Jennings, respectively Dora and Virginia, were good to look at, besides being no more melodramatic than the lines and situations required—which was quite enough. The critic's position would be untenable if he undertook to judge such productions as The Boy Behind the Gun according to his somewhat exacting personal standards. Its purpose is to entertain, not to convince, and as a melodramatic entertainment, with powder and smoke accompaniments, it merits commendation.

## At Other Playhouses.

MANHATTAN.—The Triangle closed its engagement on Saturday night. On March 10, under the management of Wilfred North, there will be seen here a revival of Brandon Thomas' famous comedy, Charley's Aunt, that will in all respects be equal to its original production at this house some ten years ago. Etienne Girardot, originally seen as the bogus aunt, will resume his old role, and the company that is to support him is promised to be even better than the original, while new scenery and appointments will give the event the interest of a production.

ACADEMY OF MUSIC.—David Belasco's revival of The Heart of Maryland began an engagement here last week that promises to be one of the most successful seasons the house has known. Edna Wallace Hopper is back in the role of Nancy McNair. The other principal members of the cast are the same as when the production was seen here earlier in the season.

GRAND OPERA HOUSE.—E. S. Willard appeared here last week, presenting The Middleman, except on Saturday afternoon, when The Professor's Love Story was given. This week The College Widow.

IVING PLACE.—Fulda's Masquerade was given all last week and will be repeated to-night. Tomorrow night Papageno is the bill, and Max Schomau's version of Pierre Veber's Loutre, called Lutti, will be put on Thursday, Friday and Saturday.

PROCTOR'S FIFTH AVENUE.—The Misourians, a melodrama by Nain Grute and Wade Mountford, which was reviewed in THE MIRROR when it was presented at an uptown theatre some time ago, was revived last week by the stock company. James Young did some splendid work in the character of Shelby Benton, and Amelia Bingham scored as Agnes Benton. Good character work was done by Gerald Griffin as Mart Roberts, Hardee Kirkland as Captain Galloway, Robert Cummings as "Stormy" Jordan and Al Roberts as "Stumpy" Pitt. Julia Blanc as Mrs. Benton, Eleanor Gordon, H. Dudley Hawley, Olive McVine, and A. H. Van Buren were also in the cast. Isabelle Evesson played Agnes Benton at the usual matinees. This week's play is The Prisoner of Zenda.

PROCTOR'S 125TH STREET.—The Prisoner of Zenda was attractively presented and drew very large audiences. Paul McAllister and Beatrice Morgan shared the honors and were ably supported by Letitia Jewel, Robert Lowe, Harry Hilliard, William Norton (who was especially good as Captain Hentzau), Sol Aiken, Mathilde Dehson and others. The olio included Kurtis and Busse, Shorty and Lillian De Witt and Kelly and Violette. This week's attraction is Out of the Fold.

YORKVILLE.—William J. Kelley's stock company presented The Lady of Lyons last week. Mr. Kelley playing Claude Melnotte. This week's bill is The Belle of Richmond.

STAR.—Child Slaves of New York drew crowded houses last week and evidently pleased the audiences. This week, Young Buffalo, King of the Wild West.

THIRD AVENUE.—A Desperate Chance was the bill here last week and gave satisfaction. The Old Clothes Man is this week's attraction.

THALIA.—King of the Opium Ring was a good drawing card last week. The House of Mystery comes this week.

WEST END.—Ernest Hogan in Rufus Rastus entertained Harlem theatregoers last week. Lovers and Lunatics this week.

METROPOLIS.—Under Southern Skies played a successful engagement here last week. Charles T. Aldrich in Secret Service Sam is this week's bill.

MURRAY HILL.—Al. W. Martin's Uncle Tom's Cabin drew large audiences last week. The principals in the cast were: Uncle Tom, Frank Leo; Phineas Fletcher, F. B. Rhodes; George Harris, Otis Knight; Lawyer Marks, F. B. Sheridan; Haley, F. E. De Brune; Simon Legree, Woody Van; Augustus St. Clair, Frank Adams; Mr. Shelby, A. N. Forman; George Shelby, B. Conn; Opheila, Janet Roth; Eliza, Bessie Knight; Marie-St. Clair, Louise Roth; Topsy, Wilmoth Rhodes; Eva, Elsie Dohman; Harry, Artie Leslie; Cassie, Clara Morton; Samantha, Sadie Howard; Emeline, Nora Peters; Chloe, Mrs. Frank Adams; Adolph, Lea Kitchen. This week, The Smart Set.

HARLEM OPERA HOUSE.—Robert Lorain in Man and Superman played to excellent business last week. This week, Blanche Walsh in The Woman in the Case.

GARRICK.—A professional matinee of Gallops was given Thursday afternoon.

## GOSSIP.

Elizabeth Barry, late of Charles Evans' There and Back company, at the Princess Theatre, is now playing her original part with the same star in vaudeville at Proctor's Twenty-third Street Theatre.

The Shuberts, through Mrs. De Mille as an agent, have accepted a new play of the Austrian Tyrol by Dr. Louis Kaufman Ansperger, the husband of Katherine Kidder. Dr. Ansperger is also the author of a five-act blank-verse drama, Tristan and Isolde, published by Brentano.

A professional matinee will be given at Joe Weber's Music Hall this afternoon as a complimentary performance for Blanche Bates, David Belasco, William Faversham, Edwin Milton Royle and the companies playing The Girl of the Golden West and The Squaw Man.

It is announced that The Red Feather is to be revived, with Cheridiah Simpson in the role originally played by Grace Van Studdford.

The Social Whirl is to follow De Wolf Hopper in Happyland at the Casino Theatre.

Gus Hill has bought the rights to the old extravaganza, The Spider and the Fly, and will present it in popular-priced houses.

The site of the old Montauk Theatre, Brooklyn, was sold on March 2 to the Jerome Realty Company and Charles Miller for \$142,750.

Harry Corson Clarke has been about as busy as any young man could wish to be. Besides playing twice a day at the Orpheum, Brooklyn, last week he has just consummated a deal whereby he will become owner of two handsome apartment houses in the Bronx.

L. D. Blondell has signed a contract to manage the Herald Square Opera company for the rest of the season. He joined the company in South Carolina yesterday.

Colonel L. Alliston Brown has engaged a high-class stock company for a Summer season at the Coliseum Theatre, Cleveland, O., commencing in May. Percy Winter is to be stage-manager.

David Belasco and Henry B. Sire have made arrangements for David Warfield to remain at the Bijou Theatre in The Music Master for another year, or until the Summer of 1907.

Alice Dovey, of The Land of Nod company, is ill with typhoid fever at the hospital in Louisville, Ky.

Sidney Drew filed a petition in bankruptcy on last Saturday, with liabilities of \$3,172 and no available assets.

## E. E. RICE LEASES THEATRE.

Edward E. Rice has leased the Manhattan Beach Theatre for the coming Summer. He will open it for the season on June 30 with Lew Dockstader's Minstrels, who will play a two weeks' engagement. During the Summer many of the attractions now playing in New York and on the road will play short engagements at the seaside playhouse.

## SWELY, SHIPMAN AND COMPANY.

With the beginning of March the firm heretofore known as Kane, Shipman and Calvin will be known as Swely, Shipman and Company, with an increased capitalization of \$50,000. Additional productions stars and attractions have been added to the list, making eight desirable offerings for the season of 1906 and 1907, among which are Roselle Knott, Alberta Gallatin, Anna Day, Jessie MacLachlan, The Duchess of Devonshire, Dorothy Vernon of Haddon Hall, When Knighthood Was in Flower, Countess Kate, etc. A suite of new offices have been opened in the Knickerbocker Theatre Building and Ernest Shipman has been installed as general manager.

## OBITUARY.

W. N. Guy, one of the oldest minstrel men in the country, died at his home in Springfield, Mass., on Feb. 26. He was 52 years old. At the time of his death he was a partner with his brother George as proprietors of Guy Brothers Minstrels. He entered the profession 44 years ago, and since then he played with Campbell's, Healey's, Christy's, Kelly and Lewis', Wood's, Wash, Hughes and White's and Harry Robinson's Minstrels, and with Moore and Burgess in London. He was with the Havel Pantomime co. in 1864, walked the tight rope with John Bryant and played baroque with Tony Denier. In 1869 he and his brother George went to England where they made a big hit as clug dancers. They were the first to introduce boy and girl singers and dancers, with duet singing, in minstrelsy. Mr. Guy was a member of the Elks, Odd Fellows and Knights of Pythias. He was buried in the family plot at Springfield.

Norman Gimber, clerk at the offices of the Actors' Fund, died on March 4, of quick consumption, at Lakewood, N. J., where he had gone the week before in the hope of recovering his health. Mr. Gimber was in his thirtieth year. He entered the employ of the Actors' Fund soon after its organization, and worked his way up from the position of office boy to the important clerical position he held at the time of his death. He is remembered by his associates and by those who called at the Fund offices as being of cheerful, straightforward nature, always ready to give himself trouble to help another. He is survived by his mother and one sister, with whom he had been living. The funeral will be held Wednesday and burial will be at Greenwood Cemetery.

After an illness of two weeks Floyd E. Wilson, died of lung fever at Paris, Ill., on Feb. 24. He was cornet soloist with the Dora Woodruff co., having joined in Belleville, Ill., where he had just closed with the Fyrlingis show. The funeral services will be held at St. Mary's Church and the remains were laid to rest in the Catholic cemetery. The Paris band turned out in respect to the dead. Mr. Wilson was well known in the profession, which he has followed for sixteen years. The Paris band were his fellow musicians with the Woodruff band. His relatives cannot be located. Any one knowing them may communicate with the Woodruff show, en route.

Mellie Dennis Barrett, younger sister of Kate Dennis Wilson and Susan Dennis, died in Havana, Ill., on Feb. 28, of malaria at the age of thirty-three years. She is survived by one son, John Barrett, and two daughters, Mrs. Frank Flon and June Barrett, the latter being the only one following the profession. The remains will be interred in Des Moines, Ia.

James Robinson, doorman at the Peacock Theatre, Cincinnati, died at Denver, Col., on Feb. 27. He had been ill with consumption for some time, and early in February went West in the hope of being cured.

## SAID TO THE MIRROR.

CHARLES H. ROSSKAM (manager Chicago Stock): "I hope THE MIRROR will correct the statement published in papers throughout the country and by the Associated Press, that the leading woman of the Chicago Stock company was shot at Linton, Ind., for guying the audience. We do not play towns of that size. Our leading lady does not guy the audience. We have been in Indiana for three years, and our route has been displayed in your paper for every week to substantiate the above statement. The report has been started by some unscrupulous person to injure the reputation of this attraction, and I think it only justice that the truth be made known. There is no No. 2 company, the title is duly protected by law, and the manager at Linton, Ind., says there has been no such company there."

J. H. GREENE: "In your New Zealand letter your correspondent speaks of Nellie Stewart's Australian company as being all 'grafters.' A 'grafter' to an Australian means a hard worker, and is highly complimentary. 'Graft' is a man's daily work and is devoid of all its American significance."

## AMATEUR NOTES.

On April 25, 1906, the Edna May Spooner Dramatic company will give a performance of The Charity Ball at Arion Hall, Brooklyn.

On Feb. 26 the Prospect Players made a production of Arizona at Prospect Hall, Brooklyn. In the cast were H. W. McIntyre, baritone, formerly with Frederick Lohman, Robert Hall, Herman Kolle, Albert C. Edwards, Joseph Patterson, Miss Lehnrich, and Miss Werner.

On March 17, at Westbury, L. I., Turned Up is to be presented by members of the Argyle Dramatic Society. Among the players are: Joseph McIntyre, J. T. Bohne, F. J. McGinnis, A. J. Hook, William Delator, James O'Connor, Thomas Lyons, Helen Titus, Mary A. Hook, Edna Rogers, Susan Rasher, and Lucy Hook.

The Lincoln Dramatic Club of Flatbush will produce its annual St. Patrick's Day play at St. Francis' Hall. The piece chosen is Muldoon's Picnic, now being rehearsed under the stage direction of Ed A. Morris.

## MATTERS OF FACT.

William Bonelli, who has starred for several seasons in his play, An American Gentleman, will be at liberty after March 11. Mr. Bonelli has also starred in The Captain of the Nose, Janice Meredith and A Man of the World. He has been remarkably successful in both light comedy leads and heroic roles, having appearance, versatility and power in his favor.

The Honor of a Cowboy can be leased for next season. It is a story of the Montana hills, which created a good impression in the West. Address Frank E. Rutledge, 234 La Salle Street, Chicago, Ill.

Frank A. Ferguson, 480 East Forty-third Street, Chicago, Ill., has several farce and comedy sketches for sale.

J. M. Horter, of Wabash, Ind., has five nights open week March 12; this is horse show week. Musical comedy or good repertoire wanted.

Charles Kent loaned "A Bit of Bohemia" to some person to read, and take pains in means of reminding some one else what he has forgotten. Mr. Kent will be greatly obliged if the person having the manuscript will return same to this office.

E. F. Churchill, manager Main Street Theatre, Peoria, Ill., wants first-class stock or repertoire company for Summer season, opening June 24. Majestic Theatre Building, Chicago, Ill., will reach him.

The Kinderhurst Home and School for young children, conducted by Edith Carol Pinneo, is an excellent training place for youngsters and particularly suited to protect orphans who are compelled to travel and necessarily require the proper care of their children. During the Summer months the school is located at Bayville, on the coast of Maine, while in the winter its home is at 58 Perry street, Brooklyn, Mass., where Miss Pinneo may be addressed for particulars.

James B. Mackie's Grimsby's Me Bors in the new play, Wait for the Wagon, will open a Spring tour at Norfolk. The Yankee Doodle Quintette is their novelty act. The ship will be an added attraction.

The company playing My Friend Hagan has just closed its season. The company is to reopen for Spring and Summer business on April 1.

Edna Machette resigned from the cast of the Eleventh Hour co., L. J. Carter's, on Jan. 27 and is resting at her home in Cleveland, Ohio.

The amuse, a three-act comedy-drama, for southeaster lead with the sensational scenic effect, a cattle stampede on the open prairie, written by Walfrid Wilson and Leab Frazer, authors of The Man from the West, may be leased on royalty for immediate road production, this and next season. The play is copyrighted, and a patent has been applied for the

cattle stampede scene, thus insuring protection to the purchaser. Particulars can be had of C. A. Hart and W. W. Randall, Broadway Theatre Building, New York.

The directors of the Board of Trade Building Co., owners of the Court Theatre, Wheeling, W. Va., have decided not to release the house until the Fall of the current year and have returned all bids received. Notice will be given when a new date is fixed for receiving bids.

Sadie Connolly has two seven-room houses which she offers to sell at a bargain.

Edwin Keough, who has done good work in vaudeville for the past few seasons, is presenting his new sketch, A Bit of Bohemia, for the first time in New York this week at Hurtig and Seamon's. The scenery has cost Mr. Keough a great deal of money, as there are four elaborate sets, and he is said to have taken great care in the staging of the act, which will be reviewed in next week's MIRROR.

## MARRIAGE.

BAKER, HENRIETTA L. Brocks Baker and Mrs. Aubrey Bouchard, at New York city, on Feb. 24.

HAMMERSTEIN, BRITTON.—At New York city, Jan. 25, Abraham L. Hammerstein and Ethel Britton.

## DIED.

ARFWEDSON.—Oscar Ludwig Arfwedson, born in Stockholm, Sweden, Aug. 30, 1851, died of apoplexy in Connecticut, on March 2, He was the first husband of Catherine Lewis.

BARRETT.—Mellie Dennis Barrett, at Havana, Ill., on Feb. 28, of malaria. Aged 33 years.

BENN.—Walter Benn, at New Orleans, La., on March 4.

ELLIS.—In Brooklyn, N. Y., Feb. 28, of pneumonia, Charles T. Ellis, aged 32 years.

FLOOD.—Forest Flood, at Denver, Col., on Feb. 19.

GIMBER.—Norman Gimber, at Lakewood, N. J., on March 4, of consumption. Aged 30 years.

GUY.—W. N. Guy, at Springfield, Mass., on Feb. 26, aged 52 years.

NEEDS.—Walter G. Needs, at Cleveland, O., on Feb. 25.

ROBINSON.—James Robinson, at Denver, Col., on Feb. 27.

WILSON.—Floyd E. Wilson, at Paris, Ill., on Feb. 24.

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## THIS WEEK'S ATTRACTIONS.

## Pastor's.

Ward and Curran, Maddox and Melvin, Magnani Family, James F. Kelly and Annie Mabel Kent, Chadwick Trio, Williams and Melburn, Mr. and Mrs. Stuart Darrow, Johnson and Wells, Charles Whalen and Carrie West, Bertina and Brockway, Morris and Daly, Pierce and Opp, and F. O. Harrell.

## Keith's Union Square.

Joseph Hart and Carrie De Mar, James J. Morton, Le Roy and Clayton, Clifton Crawford, Waterbury Brothers and Tenny, Larsen Sisters, Post and Russell, Mabel Carey and Gerlie Hayes, Arlington Four, Hodges and Launchmore, Herbert De Veau, and Kates Brothers.

## Proctor's Twenty-third Street.

Charles E. Evans and company, William Courtleigh and company (second week), Dan McAvoy and his Fifth Avenue Girls, Rose Wentworth, James H. Jee, Kelly and Violette, Spissell Brothers and Mack, Prellie's dogs, Milani Trio, and Aurie Dagwell.

## Hammerstein's Victoria.

Arthur Dunn and Marie Glasier, Eight Vassar Girls, Three Crane Brothers, Melville and Stetson, Stuart, the male Patti; Ed. F. Reynard, Five Juggling Mowatts, Marion Garson, and the Dancing Mitchell.

## Colonial.

Rigo, Cliff Bernac's Circus, Emma Carus, S. Miller Kent and company, Walter C. Kelly, Charles Leonard Fischer, Frank and Jen Latona, and the Millman Trio.

## Proctor's Fifty-eighth Street.

James J. Corbett and company, Dave Lewis and company, Louis Simon, Grace Gardner and company, Joe, Myra and "Buster" Keaton, Therese Rena, Eddie Leonard and the Sharp Brothers, Alline's monkey, Augusta Glose, and Wm and Hassan.

## Alhambra.

Henri De Vries, McWatters-Tyson company, Picchiani Family, Belina and Moore, Clarice Vance, Edwin Latell, Carbare's dogs, Herbert Brooks, and the Wests.

## Hartig and Seamon's.

Mabel McKinley, Charles Burke, Grace La Rue and company, Edwin Keough and company in the first New York production of A Bit of Blarney, Bertie Fowler, Sam Watson's Farmyard, Steeley, Doty and Coe, Elton-Polo Trio, and Coakley and McBride.

## Hippodrome.

A Society Circus, with the Four Bianos, Bonhair-Grady Troupe, Woodward's seals, Milla Leria, Vinella's stallions, Powers' elephants, Ralph Johnstone and others.

## LAST WEEK'S BILLS.

**HAMMERSTEIN'S VICTORIA.**—Cliff Bernac's Comedy Circus made the laughing hit of the season. The unridable donkey and the revolving table were, as usual, the sources of merriment that stirred even the most staid spectator to a condition of exuberant hilarity. Mr. and Mrs. Robert Fitzsimmons were a special feature. If the dialogue were cut out the act would be quite acceptable, as Mrs. Fitzsimmons has a very sweet voice that she uses admirably, and her partner is quite a proficient bag puncher. Mrs. Fitzsimmons has added a little French song, to which she plays her own accompaniment. It seemed like old times to see Tom Nawn in the ancient sketch, A Touch of Nature, but his work was none the less enjoyable, as his portrayal of the Irish hood carrier is so artistic and true to life that it is hard to imagine it is acting at all. His facial expression is wonderfully good and his dialect leaves nothing to be desired. Louise Dresser made her first appearance here and, judging by the applause, it will not be her last. Her songs are well chosen and well sung. Reno, Richards and company did acrobatic comedy stunts and a bit of pantomime that seemed to be highly acceptable to the majority of those present. Imitations of a superior order were given by Julius Tanner, who recently returned to the field in which he made his first success. The Spook Minstrels in a greatly improved form scored an emphatic hit. The moving picture machine is still used, but at the finish the curtain is raised, disclosing the five men who make up the little company. They are dressed like the men in the pictures and it helps the effect wonderfully when they seem to step out of the picture and finish the chorus of the last song in full view of the audience. They sang "The Rosary" and "Just a Little Rocking Chair and You" as encores, and were given two or three recalls. The men are all capable singers and their harmony is exceptionally good. A decidedly pleasing musical act is that of Mallory Brothers, Brooks and Halliday, talented colored musicians, who are in a class with Cole and Johnson as polite negro entertainers and who realize that a little good music well rendered is a great deal better than a lot of noise. The act includes some excellent selections, played on soft-toned bells, with a harp accompaniment. The entertainment was opened by those three attractive girls, Caprice, Lynn and Fay, who dress well, dance cleverly and make a brave attempt to vocalize. The vaudeville, as usual, closed the bill.

**KEITH'S UNION SQUARE.**—Paul Conchas remained for a second week and his remarkable feats of strength, combined with juggling of very heavy objects, again won the admiration of the patrons. Conchas apparently takes great risks and it is only by the exercise of rare skill and unlimited nerve that he gets through his act safely. His comedy assistant is a clever clown and his tricks serve to relieve the tension, which at times must be rather trying to those with weak nerves. When Two Hearts Are Won, presented by Mr. and Mrs. Sidney Drew, proved, as usual, a treat to lovers of light comedy. The character work of Jimmie Barry in The Village Cut-Up was very amusing. His dialect is rich and his lines are given full value. No less accomplished is his charming wife, who is chic, graceful and entertaining always. With the assistance of his little book, in which he keeps his parodies and funny remarks, Joe Flynn managed to while away a happy quarter of an hour. Instrumental music, presented in a novel and interesting way, is the offering of the Patching Brothers, who are talented and neat. Colored comedy was furnished by Cooper and Robinson. They are smart and brisk and keep things moving while they are before the footlights. Their most amusing effort was the impersonation of two Hebrews singing a ditty, the refrain of which was "Oyol." Their actions were provocative of so much laughter that the words of the song could scarcely be heard. To Sam Watson belongs the distinction of having given us one of the treats of the season. He presents what he calls a "Farmyard" and his entertainment opens with some tricks by a very docile and thoroughly trained donkey. A clever dog is then put through his paces and later on two roosters that crow at the word of command attract attention. Mr. Watson's funniest pet is a young pig that car-

ries on just like a fretful baby and is pacified only when the business end of a nursing bottle is placed in its mouth. The Widow Wise, a cleverly written sketch by Charles Horowitz, was amusingly presented by Bessie Browning and William C. Weip, assisted by Lillian De Lee and Joseph Foster. The play has good situations and excellent dialogue and both Miss Browning and Mr. Weip scored heavily in it. Others in the programme were Young and Melville, singers and dancers; Lella Taylor, comedienne; Ali and Peyser, comedy duo, and George Holden, magician.

**PASTOR'S.**—Holcombe, Curtis and Webb presented A Winter Session and pleased their many admirers greatly. Charles F. Seamon was an extra attraction and his quaint monologue won many hearty laughs. Those who like good character work enjoyed the performance of Grace Emmett in Charles Horowitz's screaming funny farce, Mrs. Murphy's Second Husband. Miss Emmett is an extremely clever comedienne and makes her points naturally and effectively. She was ably assisted by Pickering Brown, Ben J. Miles and Olga Bowen. Allie Gilbert made her reappearance after long retirement, assisted by six girls in a singing and dancing specialty. Three songs were rendered with a change of costumes for each. The act was staged by Ed. Rogers.

O'Brien and Buckley, though not emphasized in the programme, were received with open arms and owned the audience after their first few remarks went over the footlights. There is nothing remarkable in their act; it is on the order of good old-fashioned "variety," but the brisk, hearty, whole-souled way in which they set about entertaining the people who have paid to see them is refreshing to a degree. When they return to Pastor's, as no doubt they will, they should be heavily featured, as their act is the sort that Mr. Pastor's faithful patrons like well. Treloar, the strong malleable artist, finished his act with a lift that proved his muscular ability in no uncertain way. Edna Tempest, his assistant, rode on the stage on the back of a good-sized horse and the animal and his fair burden were placed on a platform connected by bars with a hook coming through another platform several feet above, upon which Treloar stood. The entire weight, stated to be 1,300 pounds, was lifted by Treloar with his right hand, and when he accomplished the feat he was enthusiastically applauded. It is a remarkable test and one that very few men could attempt. Mr. and Mrs. Charles S. Hammond were quite amusing in a sketch called Family Jars, and Alice Philbrooks and Sidney Reynolds presented Miss Steno, Stenographer, quite cleverly. James and Dolly Emerson in an Irish comedy sketch, Collis Le Page, an English character singer; Montague and O'Hara, eccentric comedians, and Grace Chilton and her dancing dog, "Dot," were also in the bill.

**PROCTOR'S TWENTY-THIRD STREET.**—William Courtleigh made his New York vaudeville debut last week in a sketch called Under the Third Degree, by Campbell McCullough. The piece is almost exactly similar to A Case of Arson, so ably presented here by Henri De Vries. With so many themes to choose from it is difficult to understand why Mr. McCullough should have patterned his play so closely on Mr. De Vries' sketch, as it invites comparisons, which are not always flattering. This sketch was arranged to allow Mr. Courtleigh to impersonate seven characters—a Chinaman, an Irish policeman, an idiot, a mechanic, an Italian, a German and a Hebrew. His work all through was well done, but the sketch on the whole lacked the dignity and impressiveness of A Case of Arson. Mr. Courtleigh's Italian was probably his best effort. The sketch ends with the appearance of the wife of the man who is accused of burning the house, and when she accuses him of the crime he breaks down in a melodramatic way and confesses. The supporting company included John Bonese, William Landau, Charles Newton and Delilah Bryant. Dave Lewis and company made their first downtown appearance in the musical comedietta, Working for Two, which made a fairly good impression. The best feature was the singing of "Mother, Pin a Rose on Me," from which Mr. Lewis extracted much humor and which was encored until the verses ran out. The company consists of ten people and they work hard. Cherish Simpson and the City Girls, and Frank Gardner and Lottie Vincent in Winning a Queen were prominently featured and gave pleasing performances. Carroll Johnson's monologue was well received. The Hacker-Lester Trio did some fine work in the cycling line, with excellent comedy trimmings. Edna Luby scored with her imitations, especially those of George M. Cohan and Katie Barry. Fred Ray, formerly of Wood and Ray, made his first appearance with his new partner, Elly Collier, presenting his very amusing travesty, which brought down the house. Miss Collier made a distinctly pleasant impression and gave Mr. Ray splendid support. Parros Brothers, Harry A. Brown, and Radha, retained for a third week, completed the bill.

**PROCTOR'S FIFTY-EIGHTH STREET.**—Charles E. Evans made his reappearance in vaudeville after an absence of many years from that field of endeavor and was cordially welcomed. The sketch presented by him is called It's Up to You, William, and is a condensed version of the farce There and Back, by George Arliss, in which Mr. Evans appeared at the Princess Theatre, in this city, in May, 1904. It is abbreviated for vaudeville, makes a very funny sketch, and Mr. Evans had the advantage of the assistance of Charles H. Hopper, who was with him in the original cast. The story deals with two Englishmen who pretend to their wives that they are going on a short trip to New York. The steamer they were supposed to have sailed in is wrecked and at the opening of the act the wives, in deep mourning, are condoling with each other. The men turn up safe and sound and their efforts at explanations are very amusing. Mr. Evans and Mr. Hopper played cleverly and were ably helped by Elizabeth Barry and Helena Phillips as the wives and June Marlowe as a maid. A laughing hit of the most pronounced sort was scored by Spissell Brothers and Mack, who have a side-splitting specialty consisting of pantomime and comedy acrobatics of a high order of excellence. Dan McAvoy bobbed up in vaudeville once more, assisted by his Fifth Avenue Girls, and scored a success as usual. His methods are rough, but he wins with them. Bert Leslie and Robert L. Dalley were uproariously funny in Going Abroad. The fine programme also included the Florence Family, the Three Dumdums, Omar Singh, Johnson and Wells, and Eltona Brothers.

**COLONIAL.**—Vesta Victoria continued her engagement for a second week and was applauded by large crowds. She revived her "Bow Wow" song, which made a big hit, and also sang other popular numbers from her repertoire. Adelaide Herrmann made her reappearance in vaudeville and was warmly welcomed by her many admirers. She has added a number of new tricks to her act and her illusions were, as usual, superbly presented. Mr. and Mrs. Gardner Crane scored in A Yankee's Love for Dixie. Last week they substituted a colored woman for the tiny boy that formerly appeared in the sketch, with excellent results. The Empire City Quartette brought down the house with their good singing and Cole and Johnson's original songs were encored. Mr. and Mrs. Allison in Minnie from Minnesota were delightful and De Witt Burns and Torrence pleased the children especially. The Gilmeretti Troupe and Hathaway and Walton completed the excellent bill.

**HURTIG AND SEAMON'S.**—Billy S. Clifford, who was quite successful here a few weeks ago, played a quick return engagement and pleased his admirers with an excellent rendition of the song, "Mother, Pin a Rose on Me," which promises to sweep the country like an epidemic. Louise Montrose and her Auto Girls were seen here for the first time in a neat singing and dancing turn, with costume changes and up-to-date songs. The solo and ensemble singing of Joe Maxwell and his assistants in The Pin-Head was thoroughly enjoyable. Le Roy and Clayton were very amusing in Hogan of the Hansom, and Charles Kenna scored as the Fakir. Others in the bill were the Magnani Family, Francis Gerard, in his splendid physical culture act, and Delmore and Lee, fine gymnasts.

**ALHAMBRA.**—Rigo, a Hungarian violinist, who acquired some notoriety in Europe a few years

ago, made his first appearance here last week, assisted by a small band of musicians. Their music is fully as good as that heard in the average French restaurant. The laughing hit of the bill was made by Louis Simon, Grace Gardner and company in The New Coachman. Salerno, the juggler, did things that made the eyes of the Harlemites bulge. The Elmore Sisters scored emphatically in their diverting act. Augusta Glose charmed with her piano monologue and the Four Lukens won great applause with their casting act. Howard and North won a big share of the honors and their turn was hugely enjoyed. The Three Leightons, very clever comedians, singers and dancers, and the act known as The Four Seasons, which is prettily staged, completed the programme.

**HIPPODROME.**—The new acts in A Society Circus have met with immediate favor, and the dash of novelty has increased the interest in the big production. Woodward's Seals are a very strong attraction, and Wolf's leaping bounds, the Grandchmidt's, clowns; Vinella's stallions, the Borsinis in a rolling globe specialty and the Five Leciasons, equestrians, all scored. The acts of Milla Leria, the Flying Dumbars, Four Webbs, Ralph Johnstone, the Four Bianos, Powers' elephants, the Bonhair-Grady Troupe, "Sivers" Oakley and Marceline continued to please.

## The Burlesque Houses.

**DEWEY.**—The Golden Crock Burlesquers proved a good attraction and excellent business was the rule. Prominent in the company are the Yaito Duo, Ed Alvora, Ed Morton, Brothers Buchman, Wakefield and Company, Maryland Tyson and Arlington and Delmore. A burlesque called Forty-Five Seconds on Broadway opened the entertainment. This week, Dainty Duches.

**GOTHAM.**—The Transatlantic Extravaganza Company pleased large audiences throughout the week with a good olio and burlesques. This week, Rents-Stanley Company.

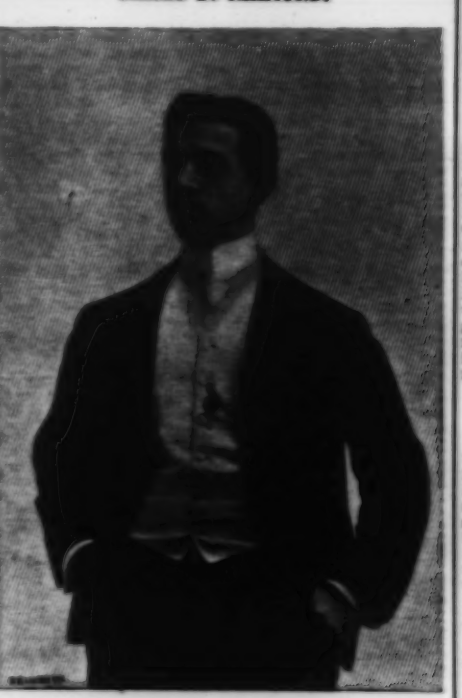
**CIRCLE.**—The Parisian Widows enjoyed a prosperous week at this house. This week, Rose Sydel's London Belles.

**LONDON.**—The Tiger Lilies, one of Campbell and Drew's companies, entertained good crowds. This week, The Ideals.

**MINER'S BOWERY.**—The Merry-makers at this theatre last week included the Exposition Four, Sherman and Fuller and others. This week, the Utopians.

**MINER'S EIGHTH AVENUE.**—The Washington Society Girls drew good houses and pleased. This week, May Howard's Company.

## JAMES B. RAIMUND.



James B. Raimund, of Raimund and Good, is still successfully playing the title-role in the musical comedy, His Highness the Bey. Mr. Raimund is a natural German comedian, possessing a rich baritone voice, and has a big reputation as a yodler and eccentric dancer. He has received much praise from the press and public for his clever work with this company. Mrs. Raimund, professionally known as Florence Good (dancing comedienne) is also very successful in the part of Dottie Dimple with the same company. Raimund and Good are considering some very good offers for next season.

## NEW KEITH HOUSE IN PORTLAND.

On or about Oct. 1 a new vaudeville theatre will be opened in Portland, Me., under the direction of B. F. Keith, whose name will grace its entrance. James E. Moore, who has been managing the Portland Theatre for several seasons, will be the local manager, and will also have an interest in the house. Work has already begun on the theatre, which is being built by the Portland Savings Bank, on property owned by the bank on Preble Street, one block from Cumberland Avenue. The principal reason for the building of a new vaudeville house is that the present Portland Theatre is to be torn down in the Spring to make room for a large business block. Vaudeville has thriven splendidly in Portland under Mr. Moore's management, and his bills have always been as good as those offered at any theatre in the United States. He has thus gained the confidence of his patrons, and there is no doubt that with a new and more attractive house he will prosper more than ever.

## CLARKE APPEARS IN BROOKLYN.

Harry Corson Clarke, who has been playing in the Western vaudeville houses since the beginning of the season, came home two weeks ago for a rest. Resting is not in Mr. Clarke's line, however, and when he received an offer from Percy Williams to play last week at the Orpheum, Brooklyn, he decided to accept. Mr. Clarke is not very well known in Brooklyn, and the audience showed no enthusiasm when he made his first appearance. He had not been on the stage very long, however, before even those who are invariably bored began to sit up and enjoy his work in Strategy, a smartly arranged farce adapted from the German. Judging by the impression made upon the Orpheum audiences Mr. Clarke will have no difficulty in booking his entire time in the East next season.

## PROCTOR WANTS CALVE.

F. F. Proctor is said to have made the extraordinary offer of \$20,000 a week to Madame Calvé and the prima donna is reported to be seriously considering the advisability of appearing twice a day in vaudeville. Mr. Proctor's first offer was \$12,000 a week, but this Madame Calvé refused to discuss. The salary was then raised to \$20,000 and the singer was told that she would have to sing only two songs at each performance, which would take only ten minutes of her valuable time. The bait is so alluring that the prima donna is giving it very earnest thought. It is hard to see how Mr. Proctor can possibly make any profit, even with fourteen performances, unless he raises his prices very considerably. Even if he should lose money on the transaction, however, the advertisement would be worth while.

## TON LEWIS AND SAM J. RYAN.



Photo by Mear, N. Y.

The above picture shows those two clever comedians, Tom Lewis and Sam J. Ryan, who are still playing leading parts in George M. Cohan's comedy, Little Johnny Jones, with which they have been identified since its first production. Mr. Lewis as the Unknown, a quaint and original character, has scored the success of his career and his work has been praised in the most extravagant terms everywhere the play has been seen. Mr. Ryan has been no less successful as Timothy D. McGee, the well-to-do Irishman, which part he plays with great naturalness. Messrs. Lewis and Ryan have been partners for several years, having started as a vaudeville team, winning all the honors possible in that field before joining Mr. Cohan's company. They are fast friends and their interests are so closely linked that neither makes an important move without consulting the other. It is more than likely that they will be starred in the near future by a prominent manager in a play that will allow both of them abundant opportunity to display their talents to advantage.

## RYAN AND RICHFIELD TO STAR.

The news that Thomas J. Ryan and Mary Richfield will be starred season of 1907-8 under the management of Percy G. Williams will create no surprise among those who have been watching these clever people for the past few seasons. The Haggerty sketches written for them by Will M. Cressy have brought them to the front with great rapidity. Mr. Ryan has been known as a talented Irish comedian for over twenty-five years, but his real ability was not discovered until he put Mike Haggerty on the stage. The three sketches will be combined into one comedy, which will be given an elaborate production the season after next. Ryan and Richfield have been booked solid in vaudeville for the remainder of this and all of next season by William Morris.

## A. L. HAMMERSTEIN MARRIED.

Abraham L. Hammerstein, known to his intimates as "Able," sprang a surprise on his father last week, when the news of his marriage leaked out. However, Mr. Hammerstein, Sr., is so busy with his plans for grand opera next season that he forgave Abraham on the spot and banished the matter from his mind in order to make room for bigger things. The ceremony took place Jan. 25, the bride being Ethel Britton, a Harlem girl, who was formerly employed in a department store. She is but seventeen years of age, while the groom is twenty-nine. He is the youngest son of Oscar Hammerstein and attends to the wants of those who desire to smoke in his father's theatre.

## VAUDEVILLE JOTTINGS.

James Newton Drew has purchased from Myles McCarthy a thrilling dramatic sketch called Jim's Brother Bill, which he has tried in vaudeville with such success that he has booked several weeks over the Interstate Circuit, with offers of other houses to follow. Mr. Drew will open at the Majestic Theatre, Hot Springs, March 12, and will probably come East later in the Spring. Judging from newspaper accounts of the playlet, it is very interesting and well suited to the present wants of vaudeville.

Henry Dargatzis has joined Francis Owen's co. in vaudeville and is at Pol's Theatre, New Haven, Conn., this week.

Mrs. E. M. Prosser, professionally known as Bala the Courtroomist, who has been ill at the Union Hotel, Alpena, Mich., for the past month, is on the road to recovery.

Peter F. Baker, who has been seriously ill, has recovered and expects to be able to fill all engagements booked for him for the rest of the season. Although he suffered intensely week of Feb. 12, he managed to play the entire week at the Columbia Theatre, St. Louis, but upon his return to Chicago he was forced to take to his bed. He opened yesterday at the Majestic Theatre, Hot Springs, Ark.

John Constable, of Seattle, and John J. Ryan, of Cincinnati, who control a number of cheap vaudeville houses, spent a few days in Buffalo last week for the purpose of locating one of their houses there. They went over the ground thoroughly, but came to no decision. Mr. Constable stated, however, that they expect to locate in Buffalo within a year.

William H. Cavanaugh has been engaged to play a juvenile part with Harry Corson Clarke. He played in Brooklyn last week and will accompany Mr. Clarke on his tour over the Kohl and Castle circuit.

Something more than a mere ripple of excitement was caused by the attempt upon the part of the Louisville Board of Public Safety to close the theatres that are now giving Sunday performances. In defiance of an order not to open on February 25, the Avenue Hopkins and the Buckingham gave their performances as usual, with the result that Managers Shaw, Reichman and Whalen were compelled to appear before the City Court the following day and were promptly dismissed. It is stated that the authorities will make a further attempt to enforce their wishes, causing permanent closing of the houses on Sundays, but it is believed they will not be successful.

Julia Kingsley, well known in vaudeville, with the Kingsley-Lewis co., was painfully injured at the conclusion of their engagement at Lowell, Mass., by fracturing her elbow. They have cancelled their time for three weeks and are resting at Sharon Springs, N. Y., where Miss Kingsley is rapidly improving.

Louise Taylor, who for several seasons has been a member of the vaudeville team Adams and Taylor, has retired from her association with Mr. Adams and is no longer appearing with him. Miss Taylor will shortly appear in a novel solo act of her own, for which original songs have been composed and special costumes have been prepared.

The Summer home of Willie Hawthorne, of the Hawthorne Sisters, located near Sheephead Bay, was burned on Sunday. The house was unoccupied at the time of the fire, but was filled with costly furniture, paintings and bric-a-brac. The loss is about \$10,000, which is covered by insurance.

The Kitties, the well-known Scotch band which has toured the country giving concerts, has been added to the string of big attractions engaged by Percy Williams for his circuit. The band will make its vaudeville debut at the Colonial Theatre shortly.

Florence Sinnott, who has been successful in musical comedy for the past few seasons, has joined Dave Lewis' company in vaudeville and made her debut in the part of Daisy in Working for Two yesterday at Proctor's Fifty-eighth Street. Mr. Lewis is revising his act, and when the new version is ready Miss Sinnott will have a chance to show her cleverness in a more pronounced way than the present arrangement of the act will allow.

"Phoebe," the trick pig of A Yankee Circus on Mars, died on Friday last in Chicago. The long trip West, together with the excitement of the opening, were too much for her.



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Henry Myers' Doric, Camden.	S. Z. Poll's, Scranton.	Wilmer and Vincent, Allentown.
Kenny's, Brooklyn.	S. Z. Poll's, Wilkes-Barre.	Weber and Bush, Schenectady.
Trent Theatre, Trenton.	Sheddy's, Fall River.	Weber and Bush, Binghamton.
Morrison's, Rockaway.	Sheddy's, Newport.	Weber and Bush, Wheeling, W. Va.
Henderson's, Coney Island.	Hathaway's, New Bedford.	H. H. Lamkin, Toledo.
Belmington's, Rockaway.	Hathaway's, Lowell.	H. H. Lamkin, Dayton.
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Jack and Rose—A. & S., Boston, 5-10.  
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Jacques, Nance—Hathaway's, Lowell, Mass., 5-10.  
Jensen, Alice—A. & S., Boston, 5-10.  
Jensen, Marie—New Britain, Conn., 5-7, Pittsfield, Mass., 5-10.  
Jacobs and Sardel—International, Chicago, 5-10, Moline, Ill., 12-17.  
Joe, James H. Proctor's 23d St., 5-10.  
Jewell's Mainkings—Novelty, Bklyn., 5-10.  
Johns, Andy—A. & S., Boston, 5-10.  
Johns, John—Imperial, Bklyn., 5-10.  
Johnson, Fred—Keith's, Cleveland, 5-10.  
Johnson, Davenport and Loretta—Family, Carbondale, Pa., 5-10.  
Johnson, Honey—Middletown, N. Y., 5-10.  
Johnson, Sam—Imperial, Bklyn., 5-10.  
Johnson and Wells—Pastor's, N. Y., 5-10.  
JOHNSTONS, MUSICAL—Barrastown Tour, Eng., Jan. 1— indefinite.  
Jouleson Trio—Poll's, New Haven, 5-10.  
Haccourt, Walter—Imperial, Bklyn., 5-10.  
Karabana Japs—Eden Musee, N. Y., indefinite.  
Karno, Fred—Hathaway's, New Bedford, Mass., 5-10.  
Kartell, Albert—Apollo, Nurnberg, Germany, March 15-17.  
Katie Brothers—Keith's, N. Y., 5-10.  
Kaufman Troupe—Cook's, Rochester, N. Y., 5-10.  
Keatons, Four—Proctor's 56th St., 5-10.  
Kelly, Sam and Ida—Park, Erie, Pa., 5-10.  
Kelly, Walter C. Colonial, N. Y., 5-10.  
Kelly and Ashley—Moss Tour, Eng., Feb. 26-12.  
Kelly and Kent—Pastor's, N. Y., 5-10.  
Kelly and Reno—Empire, London, Eng., Feb. 26—March 15.  
Kemp and Violetta—Proctor's 23d St., 5-10.  
Kemp and Pierce—Arcade, Toledo, 5-10.  
Kennedy and Rooney—Olympic, Chicago, 5-10, Grand, Indianapolis, 12-17.  
Kent, B. Miller—Colonial, N. Y., 5-10.  
Kent, 5-10, Hopkins, Louisville, 12-17.  
Kent, S. Miller—Colonial, N. Y., 5-10.  
Knoch, Thomas J.—Orph., Frisco, Cal., 4-17, Orph., Los Angeles, 18-25.  
Kneebart, Fred—H. and S., N. Y., 5-10, Amphion, Bklyn., 12-17.  
Kila Banzai—Keith's, Cleveland, 5-10.  
Kielat, Paul—Orph., New Orleans, 5-10.  
Klein and Kline—Empire, Hoboken, 5-10, Empire, Paterson, 12-17.  
Kollins, King—Florida, Ill., 5-10.  
Kosure and Chaplain—Madison, Wis., 5-10.  
Kohler and Marion—Abbott's, Rome, N. Y., 5-10, Tem. Bklyn., 12-17.  
Kokin, Mignozette—Los Angeles, Feb. 26-10, Orph., Salt Lake City, 12-17.  
Kosta—Keweenaw, Bklyn., 5-10.  
Kurtz and Bussie and Dogs—Sheedy's, Fall River, Mass., 12-17.  
La Adair—Orph., Portsmouth, O., 5-10.  
La Belle, Will—Howard, Boston, 5-10.  
La Clair and La Clair—Star, Montreal, Can., 5-10.  
La Jean—The Star, Boston, Mass., 5-10.  
La Renoa, The Crystal, Rock Island, Ill., 5-10.  
La Tour, Irene, and Zasa—Atlantic Garden, N. Y. C., 5-10.  
Laurel and Pierce—Orph., Kansas City, Mo., 5-10.  
La Mont's Cockatoos—Maj., Ft. Worth, Tex., 5-10.  
Ladell, Harry, and Annie—Family, Carbondale, Pa., 5-10.  
Ladmont and Pierce—Orph., Kansas City, Mo., 5-10.  
Lamont and Paulette—Colonial, N. Y., 5-10.  
Larson Sisters—Keith's, N. Y., 5-10.  
Lauden, Hardie—Maj., Ft. Worth, Tex., 5-10, Little Rock, Ark., 12-17.  
Lawrence and Hampton—Novelty, Bklyn., 5-10.  
Latell, Ed—Alhambra, N. Y., 5-10, Novelty, Bklyn., 12-17.  
Latina, Mile—Empire, Hoboken, 5-10.  
Latona, The—Colonial, N. Y., 5-10.  
Lawrence, Al—Haymarket, Chgo., 5-10.  
Le Brun Grand Opera Trio—Orph., New Orleans, 5-17.  
Le Clair, Harry—Orph., New Orleans, 5-19.  
Le Page, Collis—Imperial, Bklyn., 5-10.  
Le Page, The—Orph., Denver, Col., 5-10.  
Le Roy and Clayton—Keith's, N. Y., 5-10.  
Lee, Henry—Grand, Syracuse, N. Y., 5-10.  
Lee, Irene—Sheedy's, Fall River, Mass., 5-10.  
Leona and George—Keith's, Cleveland, 5-10.  
Leonard, Eddie, and Sharp Brothers—Proctor's 56th St., 5-10.  
Leonard, Gus—Hippodrome, Liverpool, 5-10.  
Leonard and Lester—Family, Millville, N. J., 5-10.  
Leys, Mabel—Imperial, Bklyn., Ind., 5-10.  
Leona Family—Family, Carbondale, Pa., 5-10.  
Leroy and Woodford—H. and S., Bklyn., 5-10.  
Leslie, George W.—Phillips', Richmond, Ind., 5-10.  
Lester, Bert—Keith's, Cleveland, 5-10.  
Lewis, Dave—Proctor's 56th St., 5-10.  
Lewis, Georgia C.—Columbia, St. Louis, 5-10.  
Lloyd, Herbert—Moss and Still Tour, Eng., Feb. 26—March 15.  
Luce and Luce—Columbia, St. Louis, 5-10.  
Lucier, Mr. and Mrs. Fred—Savoy, Fall River, Mass., 5-10.  
Lucy and Lucier—Temple, Ft. Wayne, Ind., 5-10.  
Lukens, Four—Empire, Paterson, 5-10.  
Lucky and Cooke—Orph., Wia., 5-10.  
McAvoy, Dan—Proctor's 23d St., 5-10.  
McCarvers, The—Bijou, Kalamazoo, Mich., 5-10.  
McCauley and Donovan—Chgo., 5-10.  
McGoy Trio—Olympic, Chgo., 5-10.  
McGowan and Grace—Empire, Rockford, Ill., 5-10.  
McDonald, James F.—G. O. H., Indianapolis, 5-10.  
McDonald, Sadie—Atlantic Garden, N. Y. C., 5-10.  
McGee and Collins—Sheboygan, Wis., 5-10.  
McHenry Brothers—Orph., Bklyn., 5-10, Alhambra, N. Y., 12-17.  
McInerney, James A.—Family, Hazleton, Pa., 5-10.  
McKervey, Lazie—Majestic, Chgo., 5-10.  
McKinley, Mabel—H. and S., N. Y., 5-10.  
McNamee—Orph., Bklyn., 5-10.  
McWatters and Tyson—Alhambra, N. Y., 5-10.  
Macart, William M.—Proctor's, Newark, 5-10.  
Macarte Sisters—Maryland, Balto., 5-10, G. O. H., Pittsburg, 12-17.  
Macard and Monkeys—Indianapolis 4-10, Read ing, Pa., 12-17.  
Macdonald, James—Grand, Indianapolis, 5-10, Columbia, Cincinnati, 12-17.  
Macfarlane, Macfarlane's, London, Can., 5-10.  
Macy and Hall—Cook's, Rochester, N. Y., 5-10.  
Keith's, Cleveland, 12-17.  
Madcap, The—Keith's, Cleveland, 5-10, Arcade, Toledo, 12-17.  
Maddox and Melvin—Pastor's, N. Y., 5-10.  
Maddox, Richard—O. H. Kewanee, Ill., 5-10.  
Magee, Clem C.—Empire, Rockford, Ill., 5-10.  
Magnan, The—Pastor's, N. Y., 5-10.  
Majestic Trio—Poll's, Bridgeport, Conn., 5-10.  
Major Brothers, Brooks and Halliday—Imperial Bklyn., 5-10.  
Mandy, James—9th and Arch, Phila., 5-10.  
Manhattan Trio—Unique, Winthrop, Chgo., 5-10.  
Mantell's—Brothers—Bijou, Jackson, Mich., 5-10.  
Mare's Nae Reliefs—Keith's, Boston, 5-10.  
Marco Twins—Bijou, Evansville, Ind., 5-10.  
Mareena Navarro and Mareena—Keith's, Boston, 5-10.  
Marion and Deane—Olympic, Chgo., 5-10.  
Marlo and Aldo—Schuman's, Frankfurt, 1-31.  
Marlow, Plunkett and Co.—Olympic, Chgo., 5-10.  
Marnell, The—Louisville, Ky., 5-10.  
Marshall and Butler—Wia., 5-10.  
Marshall, Wm.—Orph., Bklyn., 5-10.  
Marshall, Mona—Bijou, Wichita, Kan., 5-10, Oklahoma City, 11-17.  
Martinet and Sylvester—Bijou, Kenosha, Wis., 5-10.  
Martin Dave and Percie—Unique, Sheboygan, Wis., 5-10.  
Martine Bros.—Barrastown Tour, Eng., Feb. 26—March 15.  
Mason's Society Belles—Empire, Paterson, N. J., 5-10, Empire, Hoboken, 12-17.  
Massey and Kramer—Family, Lancaster, Pa., 5-10.  
Mathieu, Juggling—Nassau, Posttows, Pa., 5-10.  
Mathur and Magee—Salt Lake, U. C., 5-10.  
Maxamith Duo—Arcade, Toledo, 5-10.  
May and Miles—Bijou, Wheeling, W. Va., 5-10.  
Mayers, Three—Arcade, Toledo, 5-10, Cleveland, 12-17.  
Maynard and Conway—Maj., Dallas, Tex., 5-10.  
McVillie and Stetson—Victoria, N. Y., 5-10.  
MEREDITH SISTERS—Mellin, Hanover, Germany, 16-30.  
Merlan's Lion—Maj., Chgo., 5-10.  
Merritt, Hal—Hopkins', Louisville, Ky., 5-10.  
Merritt, Raymond—American, Utica, N. Y., 5-10.  
Milani Trio—Proctor's 23d St., 5-10.  
Millard Brothers—Haymarket, Chgo., 5-10.  
Miller and Butler—G. O. H., Pittsburg, 5-10.  
Pastor's, N. Y., 12-17.  
Miller, Carrie B.—Lafayette, Ind., 5-10.  
Millman Trio—Colonial, N. Y., 5-10, Orph., Bklyn., 12-17.  
Mills and Morris—Olympic, Chgo., 5-10.  
Miskel, Cora—Industrial, Moline, Ill., 5-10.  
Mitchell and Browning, Crystal, Marion, Ind., 5-10.  
Mitchella, Dancing—Victoria, N. Y., 5-10.  
Mitchella, Three—Keith's, Cleveland, 5-10.  
Monroe, George—Proctor's 23d St., 5-10, Cook's, Rochester, 12-17.  
Montague's Circus—Mexico, Mex., 5-10.  
Mooney and Holben—Palace, Johannesburg, South Africa, Arch. 1-31.  
Moore, Tom—Grand, Pittsburgh, 5-10.  
Morrell and Deely—International, Chgo., 5-10.  
Morris and Daly—Pastor's, N. Y., 5-10.  
Morris, Leon—Chase's, Washington, 5-10.  
Morris and Morris—Thalia, Seattle, Wash., indefinite.  
Morris, Nina—Grand, Pittsburgh, 5-10.  
Morton, James J.—Keith's, N. Y., 5-10.  
Mosher, Houghton and Mosher—Keith's, Phila., 5-10.  
MOTOGIRL, LA—Orph., Frankfurt, Germany, March 1-31.  
Mottola, Five—Victoria, N. Y., 5-10, Majestic, Chgo., 12-17.  
Mozarts, The—Empire, Boise, Id., 5-10.  
Murphy and Andrews—Cook's, Rochester, N. Y., 5-10.  
Murphy and Francis—Bijou, Jackson, Mich., 5-10.  
Murnher and Magee—Salt Lake, U. C., 5-10.  
Murov, Mr. and Mrs. Mark—Maryland, Balto., 5-10.  
MURPHY, W. H., and BLANCHE NICHOLSON—Chase's, Wash., D. C., 5-10.

Continued on page 9.)



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March 12

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April 29

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**CHICAGO, ILL.**—Majestic: Week 5-10: Colonial Septette, Merian's duet, Jules and Ella Garrison, Wilcox Winter, Sisters and Brothers Ford, Edgar, Ivy, Campbell and Johnson, Alvin Sisters, Marion and Dean, Lizzie McKewen, Clifford and Orth, Elliott and Bolus, Trifly Trio and Hazel Hayes.—Harmonette: Edwin Stevens, Thorne and Carleton, Fay and Clarke, Elizabeth Moore, Fred Westcott and Co., Marcellus Frank and Bob, Tom Browne, Howley and Leslie, Goss Brothers, St. Stephens, Millard Brothers, Bailey Brothers, the Hollands.—Olympic: Emmett Curran and Co., Gould and Sullivan, Fred and Mary, Plunkett and Co., Johnny Carroll, Musical Simpson, the Hollands, Howard and Rutherford, Wolf and Wilson, Marcellus Nelson, McCoy Trio, Grady and Hanson, Eells, Muscovite Burlesquers.—Trocadero: The World Busters.—Kanon's: Burlesque and Bedouin Arabs, Franklin, Frank and Rogers.—Items: Probable the Great was a hit at the Majestic last week, and the Edwards Davis sketch was well received. Goss Brothers and Georgia Lewis were liberally applauded. Charles Sweet was as popular as ever. OTIS COLBURN.

**BOSTON, MASS.**—Houdini, the biggest hit at Keith's in years, remains another week, heading the bill, with Marvel's "The Beliefs," Edmund Day and Co., Eddie Clark and His Wives, Carter and Burford, James Harrigan, Bobby North, Marcena, Navarro and Marcena, Shubert Quartet, Harry Edison, Whitman and Davis, Kittle Stevens and the Savadas.—Toby Lyons is back at the Howard Atheneum to head the bill, with the Ten-Ten Troupe, Elite Musical Four, Gavin Platt and "Peaches," Murphy and Francis, Will La Belle, the Benos, Dan Healy, Evans Trio, Wilson and Moran, Hing Nary and the burlesquers.—The Boston Ton Burlesquers.—Trocadero: (Clark's) Runaway Girls are the bill at the Palace.—The Kentucky Belles are the attraction at the Columbia.—At Austin & Stone's are Clem Foster, the Maxleya, Kennedy and Wylie, Burkhardt and Barr and McKewen and Sandy.—Items: Houdini's packing box test at Keith's 2 made a big hit. The house was packed, and finally the spectators were admitted to the stage and stood at the wings to watch the act.—At the Columbia 3 the performance was nearly broken up by the action of some students, who threw snuff into the air, expecting it to go on the stage. It went all over the auditorium as well as a bit of sneezing was the result. The police made arrests after some trouble.—Mayor Fitzgerald has put his foot down upon the zoo project in connection with the Empire, as he holds that the license does not cover entertainment in the streets. He will not issue additional exit facilities are provided.—Edward C. Brown, the vaudeville actor, was fined \$100 for violating the child labor law in allowing his 4-year-old son to appear with him on Keith's bill. He was appealed and was held in \$300 for the March term of the Superior Court. JAY BENTON.

**PROVIDENCE, R. I.**—Keith's (Charles Lovensberg, mgr.): Frank D. Bryan's American Girls headed a very good bill Feb. 25-3. Other pleasing acts by Basque Quartet, Alice Taylor and Co., Waterbury Brothers and Topsy, Thomas J. Ryan, Mary Kilduff and Co., Bobby North, Quinlan and Mack, Kennedy and Quinlan, Eddie Mack, Arlington Comedy Four, Ed Gray, and the Be-Acos. Large houses.—Trocadero (George H. Bathe, mgr.): The Boston Burlesquers gave a capital entertainment and drew well. Harry Bryant's Co. 5-10.—Items: Co. D. First Light Infantry Regiment in full dress uniform attended Keith's 27, as a compliment to Frank D. Bryan, and the American Girls.—Houdini broke all records at Keith's 19-24 both for attendance as well as the advance sale. At several performances a large number of people unable to enter the theatre proper were admitted to the stage to see Houdini's performance. HOWARD C. RIPLEY.

**PHILADELPHIA, PA.**—Keith's New Theatre: Week 5: Adeline, Fay, Katherine Bloodgood, Mr. and Mrs. Jimmy Barry, Howard and North, Peitching Brothers, Camaras Sisters, Brooks Brothers, Basque Quartet, Baby Owen, and Mosher, Houghton and Mosher. Capacity business always.—Bijou: The Parisian Belles opened well. London Gaiety Girls 12.—Casino presents The Golden Crook Burlesquers, with Jack O'Brien as extra attraction. Dainty Duchesse 12.—Trocadero: Sam Devere's Co.—Lycium: The Parisian Belles in a capital entertainment. Patronage very large.—Bon Ton: Program introduces Montgomery and Cantor, Three American Girls, the Lifts, Ver Valin and Robinson, Lorne, the Durants, and Jerald T. Hervey and the dramatic Co. S. FERNBERGER.

**JERSEY CITY, N. J.**—Bon Ton (Thomas W. Dinkins, mgr.): Sam Devere's Co. played to good business Feb. 25-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a vaudeville house, to be ready to open in September and will be opened and sold downtown.—Jersey City Lodge, T. M. A. hold a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Connell, William J. O'Connell, and Harry Belmont followed.—The Elks will have a theatre party at the Bon Ton April 10, as a compliment to Brother Manager Thomas W. Dinkins and Brother Joe Madeira, of the Utopia.—Manager Dinkins has returned from a visit to the States.

**DENVER, COLO.**—Orpheum, week Feb. 19: Agnes Mahr and the Piccolo Minstrels were the hits of the bill. Week 26: Marshall P. Wilder, Eight Allisons, Vernon Troupe, Wynne Winslow, Sullivan and Pasquella, Mearns and Willard, Henderson and Ransom, Crystal (G. Ira Adams, mgr.): Four Mavelles, Beauville Trio, Williams and Thompson, the Watsons, etc.—Novelty (H. Lubelski, mgr.): Henry Clive, Morrison and Washburn, James Marshall, the Watsons, Bernhart and Wile, the Watsons and Gardner and Bevers. Business is excellent at all vaudeville houses here. MARY ALKIRE BELL.

**KANSAS CITY, MO.**—The bill at the Orpheum Feb. 25-3 was hardly up to some of its late predecessors, but was well received by large audiences. Watson, Hutchings, Edwards and Co. were the head-liners. Others were Bruno and Russell, Le Brun's Trio, Ferry Corvey, Happy Jack Gardner, Harry Le Clair, and Lee Brunia.—The Alcazar Beauties were at the Orpheum and were well received by good sized audiences. Oriental Burlesquers 4-10.—Wine, Woman and Song played to very satisfactory business at the Majestic and proved entertaining. Robie's Knickerbockers 4-10. NEW HAVEN, CONN.—Bill (S. E. Poll, mgr.): J. H. Docking, res. mgr.: Crowds were turned away at every performance week Feb. 25-3. Josephine Cohen and Co. made a distinguished success. Others were: Ned Rye and his Believing Girls, Fred Niblo in bright costumes, Violet Black and Co. Majestic: Three Carson and Farnum, and the De Koe Trio.—Items: Mr. and Mrs. Fred Niblo were the guests of friends while here.—Mr. and Mrs. Poll returned from Palm Beach 1. JANE MARLIN.

**INDIANAPOLIS, IND.**—Grand (Shafer Siegel, mgr.): Agnes Mahr and the Piccolo Minstrels, Nemo's Troupe, Sidney Grant, Brown, Harris and Brown, Fred and Dore, World's Comedy Four, and Hallen and Fuller Feb. 25-3.—Emire (Charles Zimmerman, mgr.): Innocent, Myra 25-3, Dreamland Burlesquers 25-3, The Delmonico Sisters, who formerly lived here, are being entertained this week by relatives and friends. PEARL KIRKWOOD.

**CLEVELAND, O.**—Keith's Prospect Theatre 5-10 presents Alice Pierce, Harry Tate Co., Ella Banaal Troupe, Cornell and Vernon, Emmett De Voe and Co., Three Madcaps, and Three Mitchell.—Broadway Gaiety Girls are at the Star.—The European Sensation Burlesquers are at the Empire.—Mr. and Mrs. Danny Mann, Faust Family, and Willie and Marion furnish the bill at the Loric. WILLIAM CRISTON.

**ALBANY, N. Y.**—Proctor's (Howard Graham, res. mgr.): Week Feb. 25-3 capacity houses applauded Richard Golden and Co., Kitty Tracy, Jack Mason's Society Belles, Fay and Clark, Max Wilson Troupe, Tobias Sisters, Ed Baxter and Ford and Co., West.—Gaiety (Howard B. Nichols, mgr.): The usual heavy business prevailed with the High Rollers. Black Crook 5-10. GEORGE W. HERRICK.

**SAN FRANCISCO, CAL.**—Orpheum, Feb. 19-26: Hermann the Great, Three Sedmons, Rosalie and Bereto, Ramsey Sisters, Red Bull, Minorette Koth, Bradley and Co., Scipio Argentinia Trio, Foster and Foster and Gus Williams.—Scribner's Gay Masqueraders offered a pleasing bill at the Standard.—People's had good business with the Broadway Gaiety Girls. H. A. SUTTON.

**ST. LOUIS, MO.**—Much interest centres in the Columbia bill this week, 5-11, because its headliners are Rudolph Horky and Leona Berger, late members of the German Stock co. here. Edward Davis appears in a serious play. The remainder of the programme is up to the standard.—At the Standard the Alcazar Beauties hold forth.—Theater's Own Co. is at the Gaiety. RICHARD SPANER.

**CINCINNATI, OHIO.**—The Columbia Feb. 25-3 had Mlle. Florine and her animals, Girard and Gardner, Charles Leonard Fletcher, Three Westons, Avon Comedy Four, Scipio Argentinia Trio, Foster and Foster and Gus Williams.—Scribner's Gay Masqueraders offered a pleasing bill at the Standard.—People's had good business with the Broadway Gaiety Girls. H. A. SUTTON.

**WASHINGTON, D. C.**—Chase's 5-10 offers: Murri Circus Cavalcade, H. H. Murphy and Dorothy Vernon, Nichols Co., Bert Levy and Dorothy Vernon, Mimi Simpson, Matthews and Ashley, Nansen Hunter and Nansen and the Peacock Troupe.—Kernan's Locomotive Theatre presents Miner's Merry Burlesquers. JOHN W. WARDE.

**PITTSBURGH, PA.**—Grand (Harry Davis, mgr.): Week 5-10: Orpheum's Orchestra, Boogey and 5-Best, Wilton Brothers, Linden Beckwith, Nina Morris and Co., Colin's dogs, Julius Tannen, Carlin and Otto, Avery and Hart, Peters and Green, Miller-Brownings Co., Sana, Tom Moore, Lillie, etc.—ALBERT S. L. HEWES.

**LOS ANGELES, CAL.**—Orpheum (Clarence Brown, mgr.): Four new acts Feb. 19-25. Raul's horse, Barrowy Troupe of Comic Acrobats, J. Francis Deoley and Co., and J. R. Quinn and Co., Bert Cook and Co., Alvin Grand, Cady Family, Tony Wilson, and Helen. Everything covered. DON W. CARLTON.

**BALTIMORE, MD.**—The Maryland 5-10 presents Frank D. Bryan and his American Girls, Macarrie Sisters, Mr. and Mrs. Mark Murphy, Fred and Wilson, Three Lonnas, Dillie Brothers, and Martin Brothers.—The Merry Burlesquers 12. HAROLD BUTLER.

**OMAHA, NEB.**—The usual S. R. O. sign was displayed at the Orpheum-Orpheum at the corner performance week of Feb. 25, the attractions being America Sisters, Carleton and Baker, Rice and Oak, Bert Cook and Co., Alvin Grand, Cady Family, Tony Wilson, and Helen. Everything covered. J. R. RINGWALT.

**HARTFORD, CONN.**—Poll's Theatre (S. E. Poll, mgr.): Louis Kirby, mgr.: Crowded houses week of Feb. 25 saw Geoffrey and Henderson, Charles Harry La Rose Co., Dillie Brothers, Jackson Family, and Lucille Saunders.—Items: Manager Kirby to Danny Maher's guest in New York for a few days. A. DUMONT.

**TORONTO, CAN.**—She's (M. Shea, mgr.): Fallette's Orchestra played concert house week Feb. 25, Dury and Mortimer, Bell, Burrows, Alice Pierce, Hovey and Lee, Fitzgibbon-McCoy Trio, and Harry Tate and Co. also covered.—Star (P. W. Star, mgr.): Dainty Parve drew large audiences. J. ALEX. McNEIL.

**BUFFALO, N. Y.**—She's (M. Shea, mgr.): Week Feb. 25: Raul Stahl and Co., Frank Bush, Mabel Stansfield, Meers Trio, John Birch, Four Salvagias, and Trovillo.—Irwin's Big Show was at the Garden, and at the Lafayette the California Girls held the boards. P. T. O'CONNOR.

**MILWAUKEE, WIS.**—Star (P. T. O'Connell, mgr.): The Mermaid, a very good attraction, was week Feb. 25, and gave an excellent performance. The chief feature was The Maiden and the Mule, which was amusing. Good Co. and clever specialists. New Century Girls 4-10. CLAUDE L. N. MORRIS.

**TOLEDO, O.**—Arcade (Feb. 25: Nick Long and Ida Long, comedians, headliners. Other acts: Stanton and Modena, Mayme Remington, Colin's dogs, Al. Snelling, Dora Pelletier, Tourist Trio, and Wartenberg Brothers.—At the Empire European Sensation was the attraction. C. M. EDSON.

**PAK, RIVER, MASS.**—Savoy (Al. Hayes, mgr.): George H. Haly, res. mgr.: Della Fox was the star of a fair bill Feb. 25-3. Charles Guyer and Beth Stone, Salmoia Troupe, George B. Alexander, Billy Link and Willette Charters, Jeanne Ardelle and Co., and 8-mus and Lax completed the bill. Attendance fair.—Theater's (M. R. Shedy, mgr.): C. E. Cook, res. mgr.: Giller, Hayes and Montgomery were the big hit. Twelve Red Haven Cadets, Monroe, Mack and Lawrence, Adams and Taylor, Ten-Ten Troupe, and Eight Shindas, Mitchell and Marron. Lawrence and Harrington, Milani Trio, Joe Morris, and Millman Trio week of Feb. 25-3 are drawing large houses and giving satisfaction.—Royal (R. H. Keller, mgr.): Sheridan's City Sports to good houses.

**ROCHESTER, N. Y.**—Book Opera House (H. H. Moore, mgr.): The Sunny South, Matthews and Ashley, A. O. Duncan, Karney's myrhone, Leroy and Woodford, Alde and Amour, and Hill and Sylvan, Good bill: large houses.—Bijou (Updegraff and Brownell, mgr.): Fred Irwin's New Majestics gave a good performance to large houses.—Hoboken (A. M. Bruzemann, prop.): Crowded houses week Feb. 25-3 applauded Nat Haines, Byers and Hermann, Helen Behner, Florence and Charles Greenon, James Neill and Edith Chapman, Fennell and Lewis, J. K. Hutchins and Co., and Heccho's horses.

**FOURKEPSIE, N. Y.**—Family Theatre (Victor D. Levitt, mgr.): E. B. Sweet, res. mgr.: Crowded houses Feb. 25-3 greeted Antonio Olivetti's Italian Band, Columbia Quartette, Hills and Wilson, Scott and Johnson, A. H. Burton, and Brown and Lee.—Items: Mr. Sweet's success as resident manager is pronounced.

**MINNEAPOLIS, MINN.**—Orpheum, week Feb. 25: Ye Colonial Septette, Merian's dogs, Jules and Ella Garrison, Wynne Winslow, Sisters and Brothers Ford, Edgar, Ivy, and Campbell and Johnson. Business best of season.—Dewey: Empire Burlesquers to good business.

**NEW BEDFORD, MASS.**—Hathaway's (Theodore B. Baylies, mgr.): John M. Hathaway, res. mgr.: Week Feb. 25-3: Patricia, Ziska and King, Foster and Co., and "The Great Big Boy" (Big Bill), Irvine Lee, Eddie Leonard, and Sharp Brothers. Large audiences.

**PORTLAND, ME.**—Portland Theatre (James B. Moore, mgr.): Very strong bill week Feb. 25, including Eddie and the Blind Widows, Edmund Day and Co., Duffin-Rodney Troupe, Baron Bando Trio, Margaretta Curtis, Seymour and Hill, and Johnnie Johns to S. R. O.

**ELKHART, IND.**—Crystal (J. H. Ammons, mgr.): Week Feb. 25-3: Musicala Russels, Williams and Melburn, Zeke and Clifford, and Blanche Freeman.—Items: Manager J. H. Ammons has leased the Irwin Theatre at Goshen and another at Elwood, making eight theatres under his management.

**SALT LAKE CITY, UTAH.**—Bon Ton, week Feb. 19-26: Mr. and Mrs. Dan Hatt, Garwood, May Merrill, and Chas. Hines and his wife, the Irwins.—Orpheum: Mr. and Mrs. Alfred Kaley, Frank and Rogers, Murphy and Willard, Mlle. Chester's dog, Lambert and Pierce, Wynne Winslow.

**SAGINAW, MICH.**—Jeffers' Theatre (Sam S. Jeffers, mgr.): Week Feb. 25-3: Myrtle Murray and Co., E. Frederick, Howley and his wife, Misses J. T. Troupe, and Cook and Stevens. Walters and Co. Feb. 15-24. Excellent bill: S. R. O. at every performance. Stetson's Uncle Tom's Cabin 1-3.

**TRENTON, N. J.**—Trent Theatre (Edward Benton, mgr.): Week Feb. 25-3: Edith MacDonough, Viola Gillette and Co., Stuart Barnes, Harry Howard, Ward and Curran, the Herald Square Quartette, and the Four Bad Brothers scored.

**RICHMOND, IND.**—New Phillips Theatre (O. G. Murray, mgr.): Week Feb. 25-3: Otto Weaver, Bryant and Saville: The Lyons, Cal Lambert and Harriet Brothers. Pleased good business.—Gannett Theatre (Ira Swisher, mgr.): Donnelly and Stethfield Minstrels 12.

**SCHENECTADY, N. Y.**—Mohawk Theatre (Webb and Bush, mgr.): Week Feb. 25-3: Toddy Judge Family, Sabine, O'Neill and Vera, Dan and Allen, Dally's Eclipse Quintette, Willie Gardner, Mattie Lockette, and Carlin and Otto.

**WATERBURY, CONN.**—Jacobs (Harry Parsons, mgr.): Hal Davis and Inez Macaulay, Tom Hearn, Eckhard and Gordon, Caden Brothers, Transatlantic Four, Larkins and Patterson and Lake Henderson Feb. 25-5 are pleasing large audiences.

**FORT WORTH, TEX.**—Majestic Theatre (Charles R. Fischer, mgr.): Attendance week Feb. 25 only fair, but better than the average. Captain Riccardo's Lions, Franklin and the Tossing Animals were very clever.

**HOT SPRINGS, ARK.**—Majestic (Fred Raleigh, mgr.): Clever Comedy, Mr. and Mrs. John Powers, Rawls and Von Hoffman, Howison, Cull and Johnson and Ottum Japanese Troupe week Feb. 19. Good bill: well patronized.

**WILMINGTON, DEL.**—Garlick (William L. Dockstader, mgr.): Eight Vassar Girls, J. K. Murray and Clara Lane, Newboys' Quintette, Kelley and Kent, Mamie Doherty, Acker and Crocker, and Howard and Howard Feb. 25-3. Good houses.

**LANCASTER, PA.**—Family Theatre (Edward Mosart, mgr.): Very large business continued Feb. 25-3 with Millar Brothers' Dioma, Baby Owen and Co., Bartlett and Collins, Kennard Brothers, Tom and Gerrie Grimes, and Alice Gleason.

**LAWRENCE, MASS.**—Colonial (J. Fred Lee, mgr.): Week Feb. 25-3: Military Octette, Booker and Corbier, Dixon and Holmes, Lillian Shaw, Clarence Sisters, Gates and Nelson, and Mosher, Houghton and Mosher. Very good bill to S. R. O.

**PITTSFIELD, MASS.**—Empire (J. H. Tebbetts, mgr.): Week Feb. 25-3 fine bill to good business. Sidney Duncan, Hesse Brothers, Gordon and Chacon, Evans and Mills, Mlle. De Lora, Carroll and Dunn, and Burke's dogs.

**MAZETON, PA.**—Family Theatre (Hersker and D'Esta, props): Harry Hersker, res. mgr.: Week Feb. 25: Johnson, Davenport and Lorella, Garrelia and Shick, Curtis and Adams, Harry and Ann Ledell, Leika, and Reese Roser, Jr. Good business big.

**DELOIT, WIS.**—Bijou Theatre (Clarence Bur-

VAUDEVILLE.

**HARRY ALICE JOHN H.**  
**Dudley, Cheslyn and Burns**  
A refined and original singing and comedy act.

Under the Management of HENRY W. SAVAGE.  
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A very good act—another one in preparation. For rates apply, Myers and Keller.

**BESSE VALDARE'S TROUPE OF CYCLISTS**  
SMARTEST DRESSED AND MOST REFINED BICYCLE ACT BEFORE THE PUBLIC.  
Colonial, Lawrence, Mass., week of Feb. 12.  
Management I. M. OARLE

C. Hay, James Dervin, Musical Forresta, Cameron and Flanagan, and James W. Thompson to S. R. O.—West (C. F. Barton, mgr.): Eugene Hoss, Sprague and Mack, Ed B. and Bolls White, the Le Bonos, and Wagner and Laconda. Patronage excellent.  
**LOWELL, MASS.**—Hathaway (Frank G. Mack, mgr.): Week of Feb. 25: Rice and Prevost, Edgar Allen and Co., Madine and Melvin, Black and Jones, Burtt, Cadogan, and Five Mowatts. Pleased large houses.—Boston (J. H. Tibbitts, mgr.): Alex. Bolson, Alpha Trio, George Adams, and Francis and Rogers to large houses.  
**TROY, N. Y.**—Proctor's Griswold (William H. Graham, mgr.): Le Domino House, Lavine and Leonard, Eight Shindas, Mitchell and Marron, Lawrence and Harrington, Milani Trio, Joe Morris, and Millman Trio week of Feb. 25-3 are drawing large houses and giving satisfaction.—Royal (R. H. Keller, mgr.): Sheridan's City Sports to good houses.

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dict, mgr.: Big business Feb. 25-3 with Roscoe and Sid, Melroy Trio, Adele, the Jasson, Charles Bailey, the Barkemba, T. J. McGuire, Leslie Welley, and Ruth Burtch.

**SYRACUSE, N. Y.**—Grand (C. H. Plummer, mgr.): A good bill Feb. 25-3 included: Marcel's Art Studies, Russ Westworth Trio, Smith and Campbell, Foot Sallie, the Searles, Murphy and Andrews, and the University Four. Business large.

**LYNN, MASS.**—Auditorium (Harry Kater, mgr.): Week of Feb. 25: The best bill of the season to S. R. O.; included Koro's Pantomime Co., Naxon Jacques, Brandon and Wiley, the Village Choir, Gorman and West, the De Muths, and the Lavine-Climan Trio.

**NEW ORLEANS, LA.**—Orpheum (Louis Winston, mgr.): Feb. 25-3: Valerie Berzere and Co., Lewis McDord and Co., Estelle Wordette and Co., Flo Adler, Joseph Newman, Perle and Diamant, and Watson and Morricey.

**POTTSVILLE, PA.**—Family Theatre (Hersker and D'Esta, props): Mr. D'Esta, mgr.: Week Feb. 25: George H. Deonahus, the Calhoun, Almond, Babin, and Grant, Bright and Compton, and James McInerney to large business.

**SAN DIEGO, CAL.**—Pickwick Theatre (Palmer and Falkerson, lessors and mgrs.): Week Feb. 19: Frank and Louise Beverly, Edna and Sophie Dwyer, Denabitt and Jones, Louisa Blunt, and Miller, Benshaw and Miller were good, drawing crowds.

**LONDON, CAN.**—Bennett's Theatre (C. W. Bennett, prop.): Good business is the rule Feb. 25-3, with Charlotte Ravenscroft, Faylio and Faro, Haight and Thomas, Bado and Berens, Rase and Broache, Klein and Clifton, and Carters and Watson.

**SAN ANTONIO, TEX.**—Majestic (F. H. Fitzhugh, mgr.): Mr. and Mrs. Gene Hughes made a hit Feb. 15-24. Captain George Auger with Co. of midshipmen and others pleased good business.

**QUINCY, ILL.**—Bijou (Patrick and McConnell, mgrs.): Week Feb. 19-24: Zaufretta and Hensfield, George Evers, Coleman and Meris, and Howard and Rutherford. Excellent bill to crowded houses.

**SUPERIOR, WIS.**—Bijou (L. O. Whittier, mgr.): Week Feb. 25: Pauline Desmond, Wall and Bradley, L. O. Whittier, Mlle. Alma, Bert White, Florida Sanford, and Two Virgins. Business excellent.

**GLOVERSVILLE, N. Y.**—Family Theatre (J. B. Morris, mgr.): Week Feb. 25-3: Dervin and Ellwood, Adair, Edith Fannette, Cunningham and Smith, and Wilson-Lowlande Circus.

**ELMINA, N. Y.**—Halle (J. W. McConnell, mgr.): Seymour's dogs, Miles and Nitram, Helen Orden, Annie Howard, Flo Wallace, and Pearl Davis drew capacity houses Feb. 25-3.

**HOUSTON, TEX.**—Majestic (Frank Sturgis, mgr.): Week Feb. 25-3: Simmons and Harris, Bellichaire Brothers, Paulo and Marlow, Dixon and Fields, Le Vinta Dewitt, and others.

**HELENA, MONT.**—Edson Theatre (John J. Clark, mgr.): Week Feb. 19: Fred Greve, Booney and Forrester, Charles H. McGinnis, and Martin Harrington Tatum.

**FORT WAYNE, IND.**—Masonic Temple (Frank E. Stouder, mgr.): Week Feb. 25: Rose and Severa, F. W. Sherry, Petiet Family, Kemp and Pearl, Bader, La Velle Trio, and Nina Barber. Good business.

**ALPENA, MICH.**—Bijou (J. M. Prosser, mgr.): Josephine Calas, Woodford and Marlboro, Ada Huet, Mr. and Mrs. Bobbie Carroll, and Adeleya Feb. 25-4 to S. R. O.

**LANSING, MICH.**—Bijou (D. J. Rabson, mgr.): Cliff Dean and Co., Chinese Lawson, Two Macks, Smith and Smith, and C. S. Humphrey played large business.

**ROCKFORD, ILL.**—Bijou (A. J. Shimo, mgr.): Week 19: Mayme and Doane, Mulvey and Ward, Harry Boyd, Jack Irving, Boyd B. Trousdale, and Della Watson. Good business.

**PASTHICKET, R. I.**—New Theatre (J. W. Capron, mgr.): Week of Feb. 25: Lew and Mills Plott, Eugene Emmett, May Ross, and the Turners. Barnes' Troubles was presented by the entire Co.

**SPRINGFIELD, O.**—Orpheum (Orpheum Theatre Co., mgrs.): Week Feb. 25-3: Guy's Parlor Minstrels, Powers and Theobald, Hays and Graham, Cameron and Toledo, and Al. D. Weston to large patronage.

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# Boston Acclaims MRS. LESLIE CARTER

*And Pays Unparalleled Tribute  
to Her Art as ADREA*

Proclaims her the greatest of English-speaking artistes, and indulges in a first-night demonstration unknown in this centre of conservatism

HERE ARE THE WORDS OF BOSTON'S MOST EMINENT CRITICS:

## CHARLES S. HOWARD Boston Globe, Feb. 27.

Mrs. Leslie Carter triumphed on the stage of the Tremont Theatre last evening as she has never before triumphed in Boston. In "Adrea," the tragic play written for her by David Belasco and John Luther Long, she revealed a command of the resources of dramatic art that compelled the most unkindly prejudiced to grant her recognition as one of the really great actresses of the period.

After giving such a performance, she can no longer be regarded merely as an emotional actress of tremendous physical strength; she must be accepted as an actress of the highest artistic attainments and given the homage due to the greatest tragedienne of American birth now upon the stage.

The applause bestowed by last evening's audience was in the nature of an ovation. The enthusiasm was tremendous and there were recalls in almost countless number. After the curtain fell on the third act Mr. Belasco was compelled to come to the footlights and share with Mrs. Carter in the honors of the occasion. And rightly, for without his commanding genius no such performance as that of "Adrea" would be possible. Mr. Belasco is the supreme master of stage craft and "Adrea" is his crowning endeavor. As a stage spectacle it has never been surpassed in sumptuous and artistic splendor, and as a play it is a work of memorable dramatic interest.

"Adrea" was created to give full scope to Mrs. Carter's emotional accomplishments, and she realizes all its possibilities to a degree that must have astonished any one who has not seen the actress since she was last in Boston, two years ago. She has grown amazingly in her art since she acted here in "Du Barry." She then gave slight hint of the tremendous tragic powers that she so opulently revealed last evening. "Adrea" is a masterpiece of its kind and with Mrs. Carter impersonating the central character, it provides a dramatic treat that will never be forgotten by those who witness its performance.

Mrs. Carter gives an impersonation of the character of Adrea that could not be surpassed in denouement of tragic force and intensity. In the calmer moments, in the scenes of tender sentiment and gentle pathos, she was always artistic and effective.

## EDWARD H. CROSBY Boston Post, Feb. 27

"Adrea" is by far the most ambitious work that Mrs. Carter has ever presented here, and by this is meant not the scenic environment alone, but in dramatic intensity, for every scene is replete with the strongest emotions, startling in their realism. . . . Almost every moment of the play is one of extreme tension. It calls for a high type of dramatic ability, not only to portray the character successfully, but to avoid exaggeration which affords temptations at every hand. Few plays have been presented here wherein so

much is demanded of an actress, and Mrs. Carter met all requirements with a degree of skill surprisingly broad and comprehensive.

The finale to the second, third and fourth acts revealed a scope in the actress which surprised even those who have closely followed her career. It was a veritable triumph for the lady, and the audience responded in a decidedly enthusiastic manner.

## HUGH McNALLY

Boston Herald, Feb. 27

### "ADREA" A PLAY OF MAGNIFICENCE

GREAT AUDIENCE AT THE TREMONT  
HELD SPELLBOUND BY ITS TRAGIC  
INTEREST AND ACTING OF MRS.  
LESLIE CARTER.

### ACTRESS EFFECTIVE

### IN TITULAR ROLE

*Her Dramatic Art and Personal Magnetism  
Make of the Character an Exalted and Captivating One.*

Mrs. Carter's portraiture of the titular character was exalted, constantly dignified, frequently really glorious, strong and effective throughout. Her great dramatic art and her personal magnetism have never been better displayed. Her reading of the often peculiar text, with its weird suggestiveness, was clear and unmistakable in its correct word painting.

She captivated by her pathos while blind, and again by her regal bearing and the puissance of her whole impersonation.

## C. M. YOUNG

Boston Traveler, Feb. 27

Mrs. Leslie Carter, more brilliant than ever, returned to Boston last night after an absence of two years and bowed to the most enthusiastic audience that has filled the Tremont Theatre for many months.

It was a terrific reception that Boston playgoers extended to Mrs. Carter. The audience positively declined to subside until Mrs. Carter was compelled to speak her "Thank you."

Mrs. Carter has lost none of the fire in her acting that has made her the foremost of American emotional actresses. Her work in "Adrea" even surpasses the wonderful acting she gave us in "Zaza" and "Du Barry," which is about the best tribute that can be given one of Mrs. Carter's exceptional ability.

## ERNEST L. WAITT Boston American, Feb. 27

"What the independent stage needs is friends, and I am glad to see them here," declared David Belasco before the curtain of the Tremont Theatre last evening.

It was, indeed, a house filled with friends—a house packed so full of them that they forced the orchestra under the stage and stood ten deep at the rear.

"Thank you" is all Mrs. Leslie Carter could say in response to their ovation as a result of her wonderful portrayal of the character of "Adrea" in Mr. Belasco's tragic play of the same name, which he wrote with John Luther Long.

There were two distinct triumphs in the production, Mrs. Carter's and Mr. Belasco's. The woman established beyond question of a doubt her right to fame as a tragic actress; the man established his as peer of Sardou, for no more powerful, better constructed, better sustained tragedy has ever been sent to America by the great playwright than is Belasco's "Adrea."

Mrs. Carter is an ideal Adrea. She gives full sway to all her powers. She is womanly. She is queenly. She holds passion under full control, yet giving free expression to her ferocious resentment of the unspeakable wrong and of her deadly revenge.

But in the epilogue the true woman is revealed. "It's all in the play," she tells the tiny boy whom she makes king. Mrs. Carter makes of Adrea a woman of essentially noble mind, splendid individuality of character, towering passions but extremely virtuous will—a lovely, loving and lovable woman. She sends forth across the footlights, compellingly, the one great lesson of the tragedy—the sublimity of self-conquest, the virtue of patient endurance in the path of duty, the value of discipline by sorrow in the making of character.

In no play has Mrs. Carter had such opportunities. In no play has she accepted them so intelligently or carried them out with such strength. She proves herself equal to the test of tremendous situations and, as was said above, entitled to be esteemed to be a great tragic actress.

## JOHN W. RYAN Boston Budget, Mar. 3.

Mrs. Leslie Carter enacts the title-part in this tragedy, and she does this with an artistic power and reserve that place her at the head of her profession in this country as a tragedienne. The character was written for her and she fills it with rare ability, presenting its varying moods with intelligence and effective discrimination. . . . Mrs. Carter gives a well-rounded and consistent assumption throughout, in which she displays a continuous vigor in strenuous endeavor that leaves her without a rival on our stage in intellectual and physical strength. Her Princess Adrea, impressively clear in enunciation, is a sustained effort that possesses all the elements of greatness, and the cultivated playgoing public fully realized this at the Tremont Theatre this week.